

Six Months Aint No Sentence  
2016  
Jim Leftwich

Book 172

|||||

06.10.2016

Star City Shadow School

Roanoke, Virginia: home and host of the craziest Anti-Poetry, Anti-Performance, Anti-Music, Anti-History, Anti-Dance, Anti-Noise, and Anti-Chaos in the South--come help us prove it once again!

Get ready for the return of AfterMAF, when Art Rat Studios will once again be overrun with a cornucopia of avant-garde performance, literature, camaraderie, noise, lectures, music, chair-scraping, dance, conversation, ritual, food, free improv, history, sculpture, playtime, publishing, shouting, teaching, instructing, constructing, destructing, compulsing, and (especially) all things between and outside whatever you've got, hidden away from the goddamned Normal World here in Roanoke, Virginia, where one would least expect it!

Join over 15 visiting artists from around the country and over 20 local avant-garde writers, artists, & thinkers in a FREE 4-day celebration of the margins, wrinkles, and voids of experimental culture and radicalized fun!

Provisional Schedule AfterMAF is less than a month away, and we are BLIT-BLAT-BAR to announce the provisional schedule!

We will post more info & documentation about all of the participants over the coming weeks.

Precise times are still subject to some jiggling and there's a faint possibility of a few more performers—but this is pretty damn close to what will go down!:

Thursday, July 7th @ Art Rat Studios  
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5:30 Ralph Eaton & Co., Stool Sample (Roanoke, Noise & Performance)  
5:45 Ralph Eaton, On the Origins of the Art Rat (Roanoke, Lecture)  
6:15 Megan Blafas-Chriss, Baroness Elsa: the DadaMama (Roanoke, Lecture)  
7:15 Olchar E. Lindsann, Lecture on newly uncovered Avant-Garde History, TBA (Roanoke)  
8:30 Accidental Seabirds (New Jersey, Touring troubadours)  
9:30 Post-NeoAbsurdist Simultaneous Poem/s  
9:45 Tatsuya Nakatani (Japan / Pennsylvania, Experimental Percussion)

Friday, July 8th

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@ Revenant Archive, 10–Noon (Private/RSVP event).

10:00 Olchar E. Lindsann, Lecture on the Jeunes-France Bouzingo

\*\*\*\*\*

@ Art Rat Studios

1:00 Catherine Mehrl Bennett (Ohio, Performances & Games)

2:00 Reid Wood (Ohio, Special Actions)

2:30 Jonah Woodstock (Roanoke, Performance Poetry)

3:00 Bradley Chriss, Meat Poem (Roanoke, Performance / Sound Poetry)

4:00 John Thursday (Roanoke, Libidinal Performance)

4:45 Eames Armstrong (Washington, D.C. Performance)

5:45 Olchar E. Lindsann (Roanoke, Thrash-Death Sound Poetry)

6:30 Be Blank Consort (Polyphonic Sound Poetry)

7:30 Post-NeoAbsurdist Antics

7:45 Flandrew Fleisenberg & Jim Strong (Philadelphia, Freely improvised percussive performance)

8:30 Moths (Eric Wollersberger) & Cambria McMillan-Zapf (Roanoke, Sound & Dance Collaboration)

Saturday, July 9th

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LIMINAL: alternative artspace, 10–Noon.

10:00 AfterMAF Exhibition opens for viewing (curated by Wilhelm Katastrof, Roanoke)

10:45 Michael Peters, On the Zoic Sphere (Albany NY, Anti-Lecture)

\*\*\*\*\*

@Art Rat Studios 1:00–10:00 PM

1:00 Swade Best(Roanoke, Poetry & Pranks)

1:30 Jules Vasylenko (Roanoke, Saxophone-Torturer)

1:45 John M. Bennett (Ohio, Performance Poetry)

2:45 Flandrew Fleisenberg & Jim Strong (Philadelphia, Freely improvised percussive performance)

3:30 Olchar E. Lindsann (Roanoke, Harsh Noise Poetry)

4:30 At the Moment No Idea (Free Improv Poetry & Music)

6:00 Michael Peters (Albany NY, Vaast Poetry, Performance & Sound)

\* \* \* \* \*

10:15 Brute Salon @ A Secret Location

Sunday, July 10 @ Art Rat Studios

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Noon: Stephanie Martin, Beefsteak Banquet (Roanoke, Communal Meal)

12:30 Evan Damerow (New Jersey / New Zealand, Post-Neo Stunt)

1:30 Philosophy INC Roanoke-Kisumu Exchange (May occur @Liminal Gallery Saturday morning)

## 2:00 British Post-Neo and/or Other Instruction Scores

2:45 Dad's Milk (Roanoke, Shameful Actions)

### 3:30 Post-NeoAbsurdist Antics

4:00 Christopher Cobb (Roanoke, Performance)

#### 4:15 Regurgitator (Roanoke, Loud Noises & Anti-Words)

4:45 Smashing Event (Everybody Destroys Some Stuff—Items TBA)

with Post-NeoAbsurdist antics scattered throughout

Plus Micropress / Zine tables, chapbooks exhibited by Jim Leftwich (Roanoke's man-behind-the-avant-curtain), Art Ratmosphere by Ralph Eaton, paintings & puppets by Brian Counihan, documentation by Tsubasa Berg (New York, NY) & others, and additional non-scheduled participation by visiting Post-Neos Bela Grimm (Columbus, OH), Julián Mathews (New Jersey), and maybe more--we keep on growing!

And there will be time between sets for impromptu collaborations & actions, conversations, & more--plus a grill going each day attended by Bradley Chriss gratis, and donated beverages from Tim Yaddow to supplement what you bring, so no need to leave for dinner!

Don't miss it--Vim Vom Blit Blat Bar Bar Anti---->KUH<!

[illegible]

Kruchenykh and Khlebnikov - Futurist painters like to make use of body parts and sections, while the futurist poets have used chopped words, half-words, and their whimsical, intricate combinations (zaum language).

Kruchenykh - Zaum language is always sdvig language!

Kruchenykh - Where there is seemingly a slip of the consciousness, there is where the sdvig is opening the mysterious creative work, which betrays now and again many secrets of the authors!

06.11.2016

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jim leftwich  
525 10th st sw  
roanoke, va 24016 usa

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MAY 19 2016





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Jim Leftwich  
525 10th St SW  
Roanoke, VA 24016  
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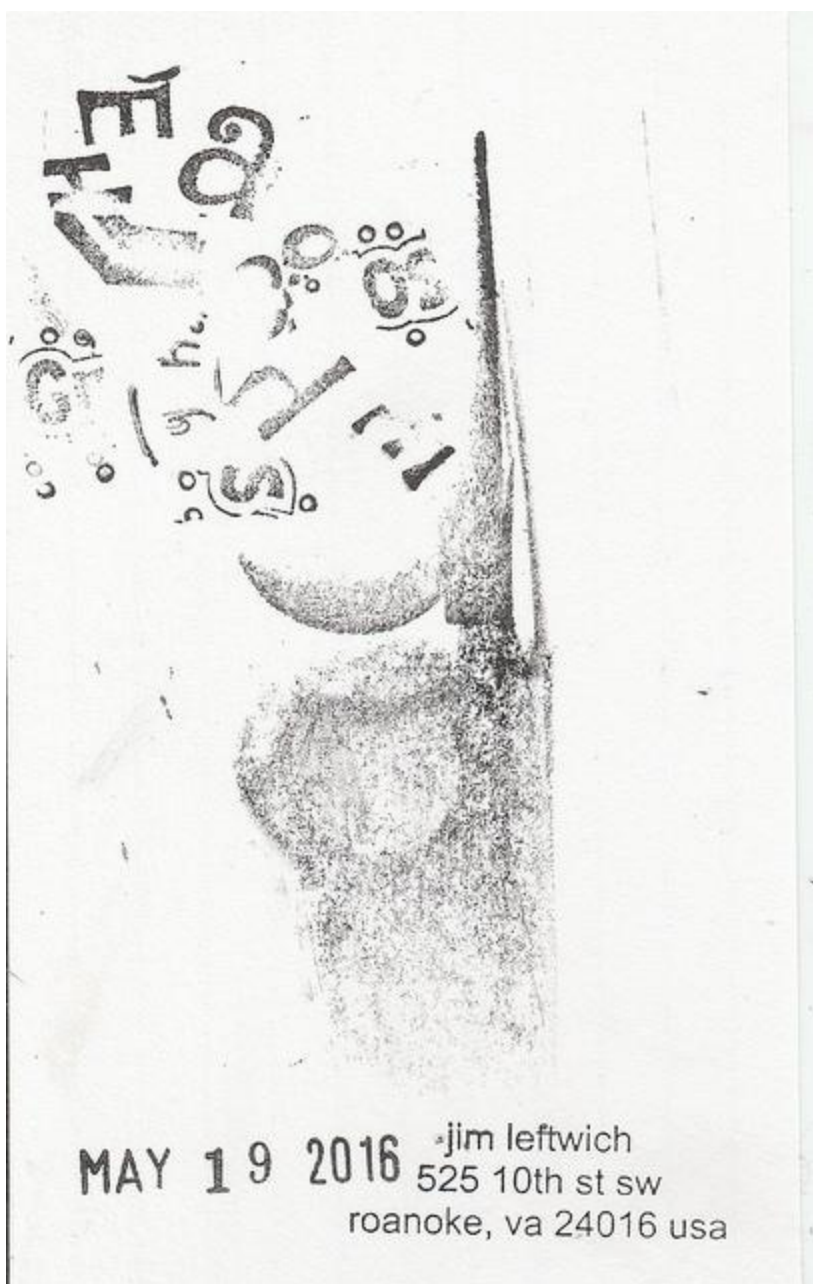
MAY 22 2016

6. Compare Sophocles' *Antigone*



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## M Sound

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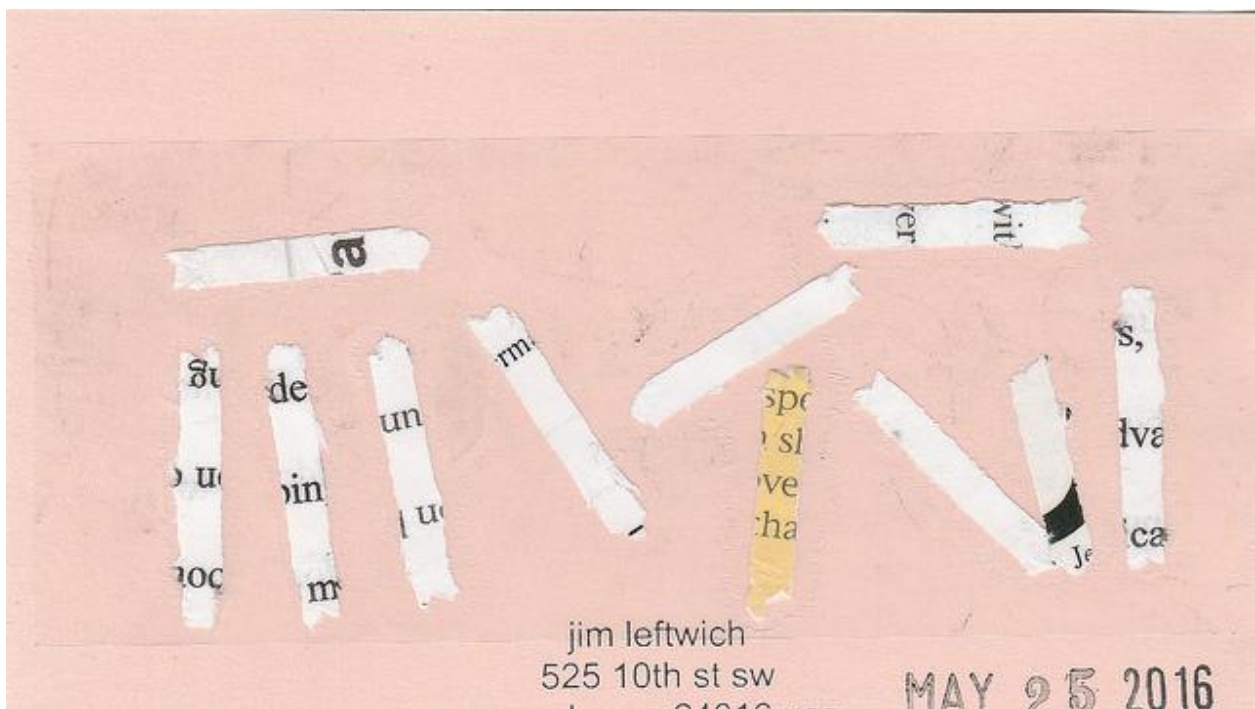
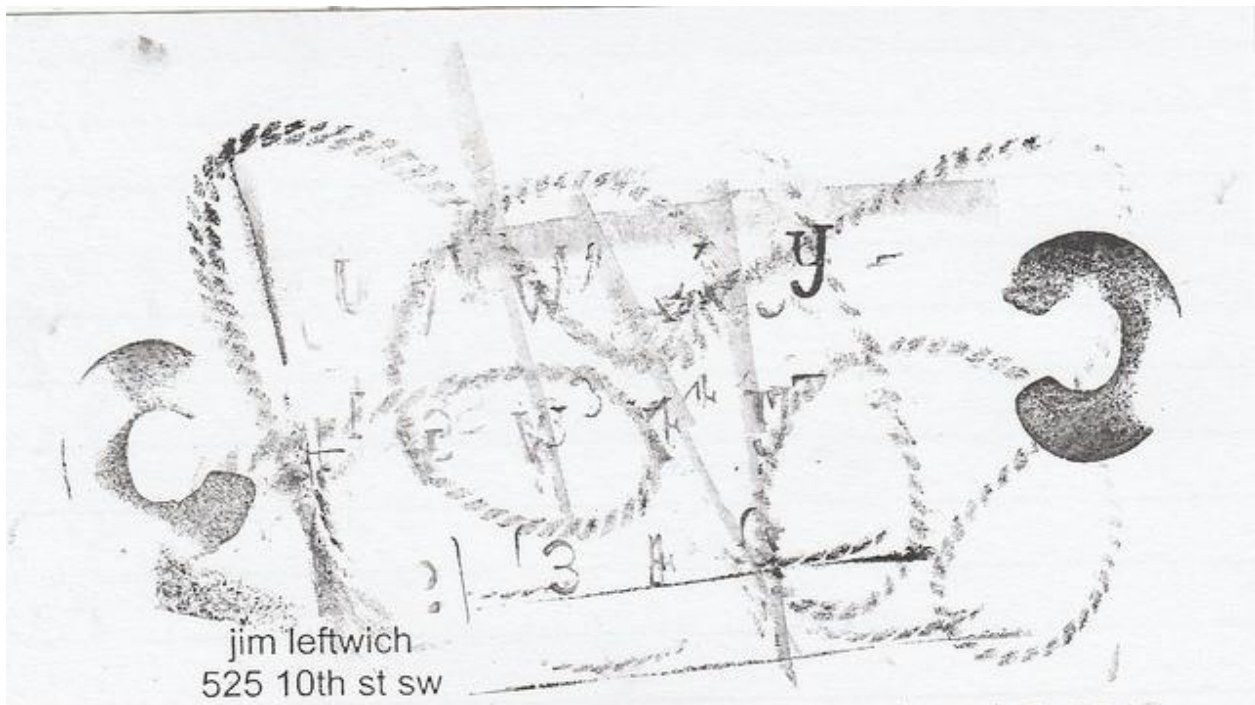
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MAY 19 2016 38

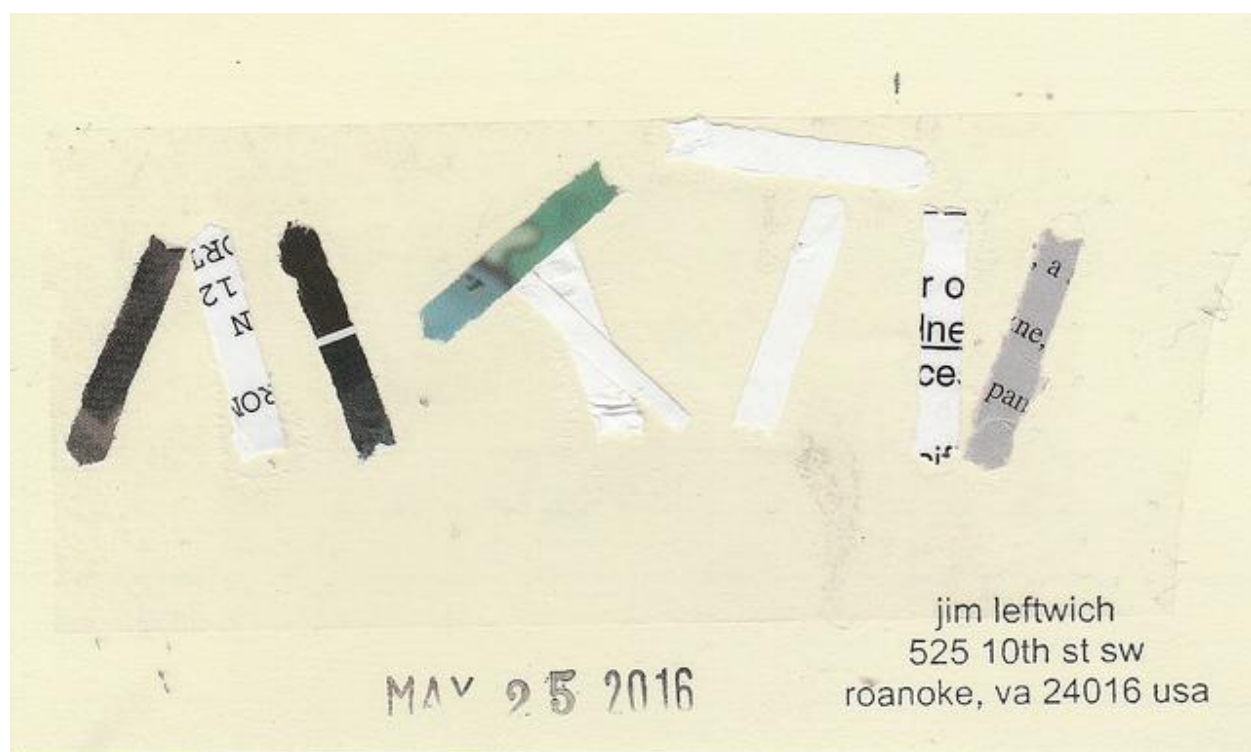
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MAY 27 2016



MAY 25 2016

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...the way to transfer heat from a solder-  
ing-iron tip.

#### SOLDER APPLICATION

Solder should be melted by the joint to be soldered, *not by the soldering-iron tip*. If the joint is heated properly, the solder will melt when the joint is touched. Solder should never be applied to the hot soldering-iron tip and allowed to run in a molten state on to the joint to be soldered. Solder should be applied

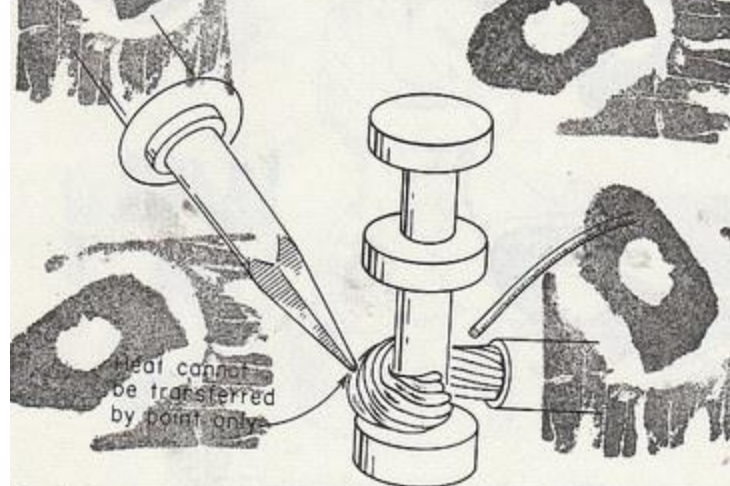


Fig. 8-7 Improper application of heat.

Jim Leftwich  
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Carpathian zones, though very much smaller, meet its needs. Many western European countries have located and are exploiting quite modest reserves of petroleum. At Groningen, The Netherlands have a rich source of natural gas, and Norway and the United Kingdom exploit gas and oil beneath the North Sea bed.

**Uranium.** Sources of uranium for use in nuclear reactors have been discovered in many European countries, including France (central), the USSR (Central), the Soviet Union (in the extreme and Eastern), and lesser amounts in northern and western Europe.

The Kursk  
Magnetic  
Anomaly

**Iron.** Iron reserves in the Soviet Union are enormous. The Kursk Magnetic Anomaly (KMA) in the Ukraine is the largest and best known in the world. Other deposits are becoming known to mining geologists. Reserves are more than sufficient for the country's needs. Associated with the KMA are deposits of manganese, cobalt, and vanadium. In the Soviet Union, iron is produced in the USSR, and exported to other European countries. It is also used in the USSR and Sweden, in addition to the heavy industry.

**Ferrous alloy.** The best ferrous alloy deposits occur in the eastern part of the USSR (Kola, titanium and molybdenum), the USSR, and the Ukraine. Nickel is mined at Pechengsky, Kola, and at several other sites. In southern Ural has deposits of manganese, required for basic steel manufacture, but these are not sufficient for the country's needs. The largest and best known in the world. Other deposits have virtually no significant reserves of tin, tungsten, and small manganese resources. There are titanium deposits of some scale in the Soviet Union, but no region in Macedonia Yugoslavia has deposits of antimony and molybdenum. Wolfram (tungsten) is mined from Iberian Hercynian rocks. It has molybdenum workings, and Finland has deposits of titanium, vanadium and cobalt—valuable alloys for special steels—and ranks as a major producer outside the Soviet Union.

**Nonferrous.** The European copper reserves are known to be depleted as a result of the depletion of the copper and Swedish copper. The European copper reserves are known to be depleted as a result of the depletion of the copper and Swedish copper. The European copper reserves are known to be depleted as a result of the depletion of the copper and Swedish copper.

Bauxite  
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**Precious metals.** The European reserves of gold, silver, and platinum are known to be depleted as a result of the depletion of the precious metals and platinum.

**Nonmetallic deposits.** The European reserves of nonmetallic deposits are known to be depleted as a result of the depletion of the nonmetallic deposits. The European reserves of nonmetallic deposits are known to be depleted as a result of the depletion of the nonmetallic deposits.

its potash deposits at Solikamsk in the Urals. Corundum, a very hard abrasive, occurs widely. Building materials for cement and bricks, as well as stone, are abundant, although only regionally available, depending on geological structure. Particular building stones—marble from central Italy, granite from Norway and Scotland—have localized sources. Except in the Urals, precious stones are rare; these mountains also contain the chief European deposits of diamonds.

Building  
materials

**Water.** The European water resources are known to be depleted as a result of the depletion of the water resources. The European water resources are known to be depleted as a result of the depletion of the water resources.

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**Biological resources.** The European biological resources are known to be depleted as a result of the depletion of the biological resources. The European biological resources are known to be depleted as a result of the depletion of the biological resources.

**Human resources.** The European human resources are known to be depleted as a result of the depletion of the human resources. The European human resources are known to be depleted as a result of the depletion of the human resources.

Recycling  
of water

MAY 29 2016  
task, resistors generate heat. Resistors have two ratings, their ohmic or resistance rating and their power, or wattage, rating.

Although most resistors have fixed values, some are variable and still others may be tapped. Also, a rheostat controls current, while a potentiometer controls voltage.

The following jobs will help the student to get a practical knowledge of resistors:

*Job 10-1 How to Determine the Wattage Rating of a Resistor*

*Job 10-2 How to Test a Variable Resistor*

*Job 10-3 How to Test a Tapped Resistor*

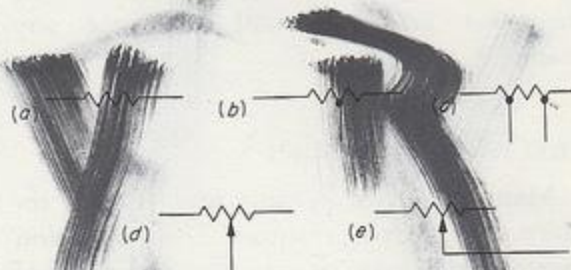


Fig. 10-5 Resistor symbols. (a) Fixed resistor. (b) Fixed, one-tap resistor. (c) Fixed, two-tap resistor. (d) Potentiometer. (e) Rheostat.

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#### BLUEPRINT CONTENT

To the electronics worker the method of reproducing diagrams is not as important as the content of the blueprint. However, the care of blueprints is important.

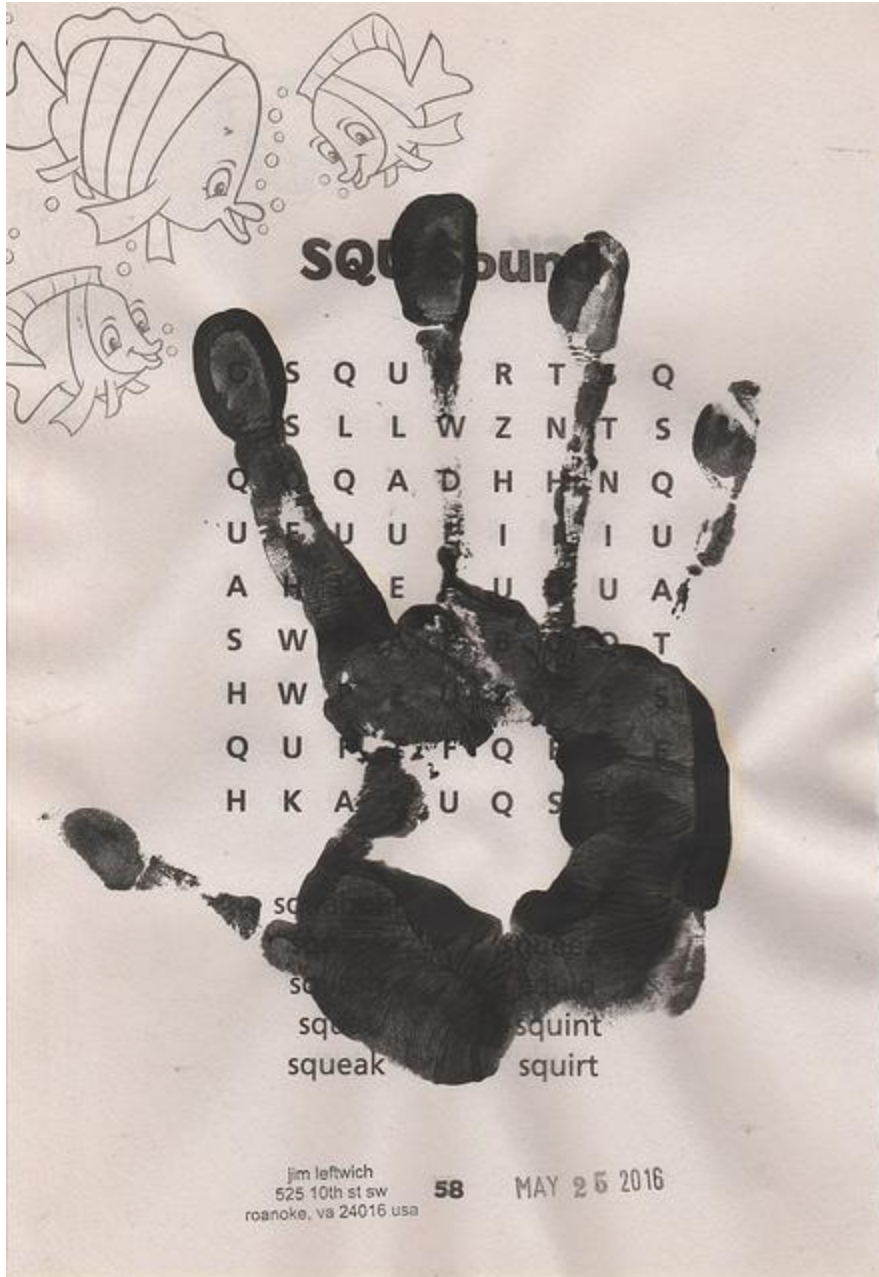
A blueprint may contain a reproduction of a schematic diagram, a wiring diagram, a

in use.

best to keep all blueprints covered when not regardless of the color used. Therefore it is prints fade with prolonged exposure to light, can be white with colored lines. Most blue- and the lines are white, or the background colors. At times the background is colored white, brown, black, purple, blue, or other prints are not blue at all; they may appear in-ferred to as *blueprints*. However, many blue- The reproduced copies are normally re-graphic process.

diagrams are usually some kind of photo-plied for reproducing these drawings or may be made with needed. Methods em-

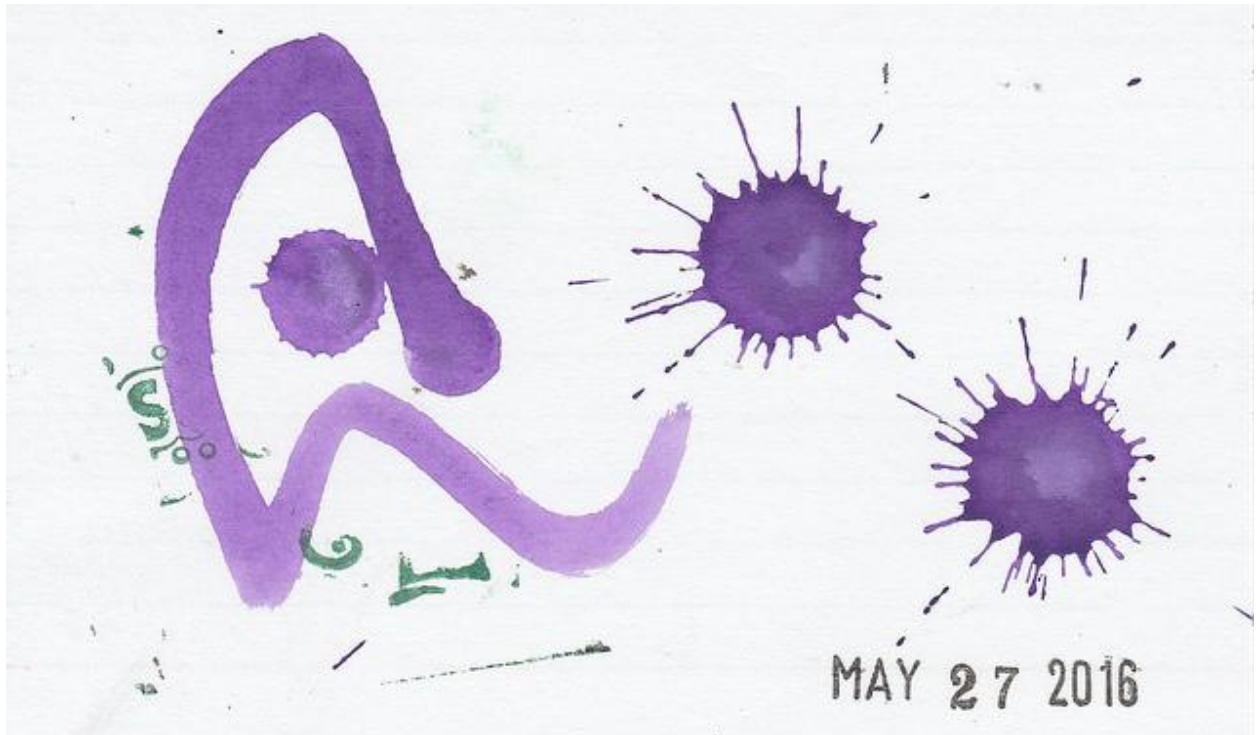
MAY 29 2016



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MAY 25 2016



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jim leftwich  
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MAY 25 2016

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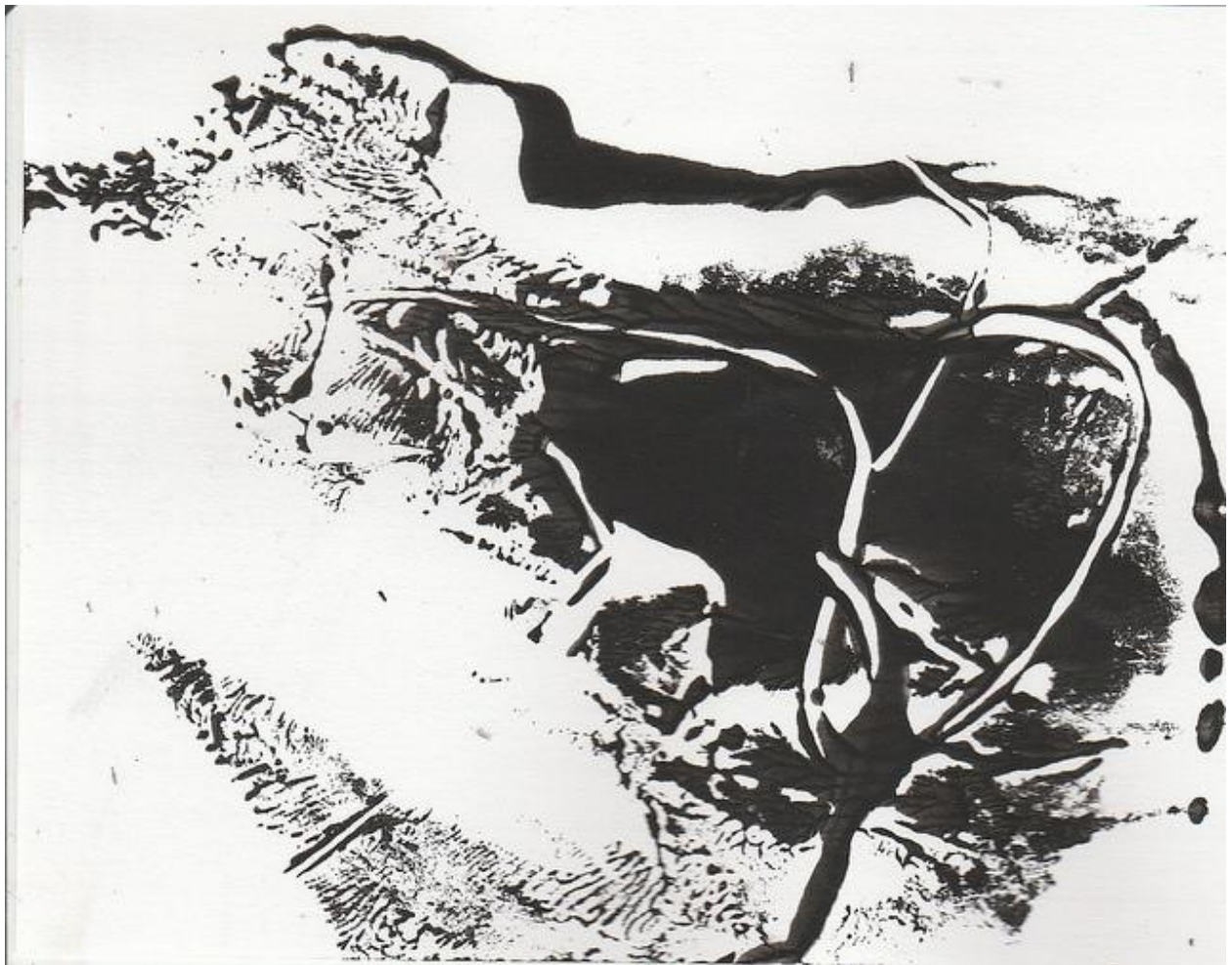
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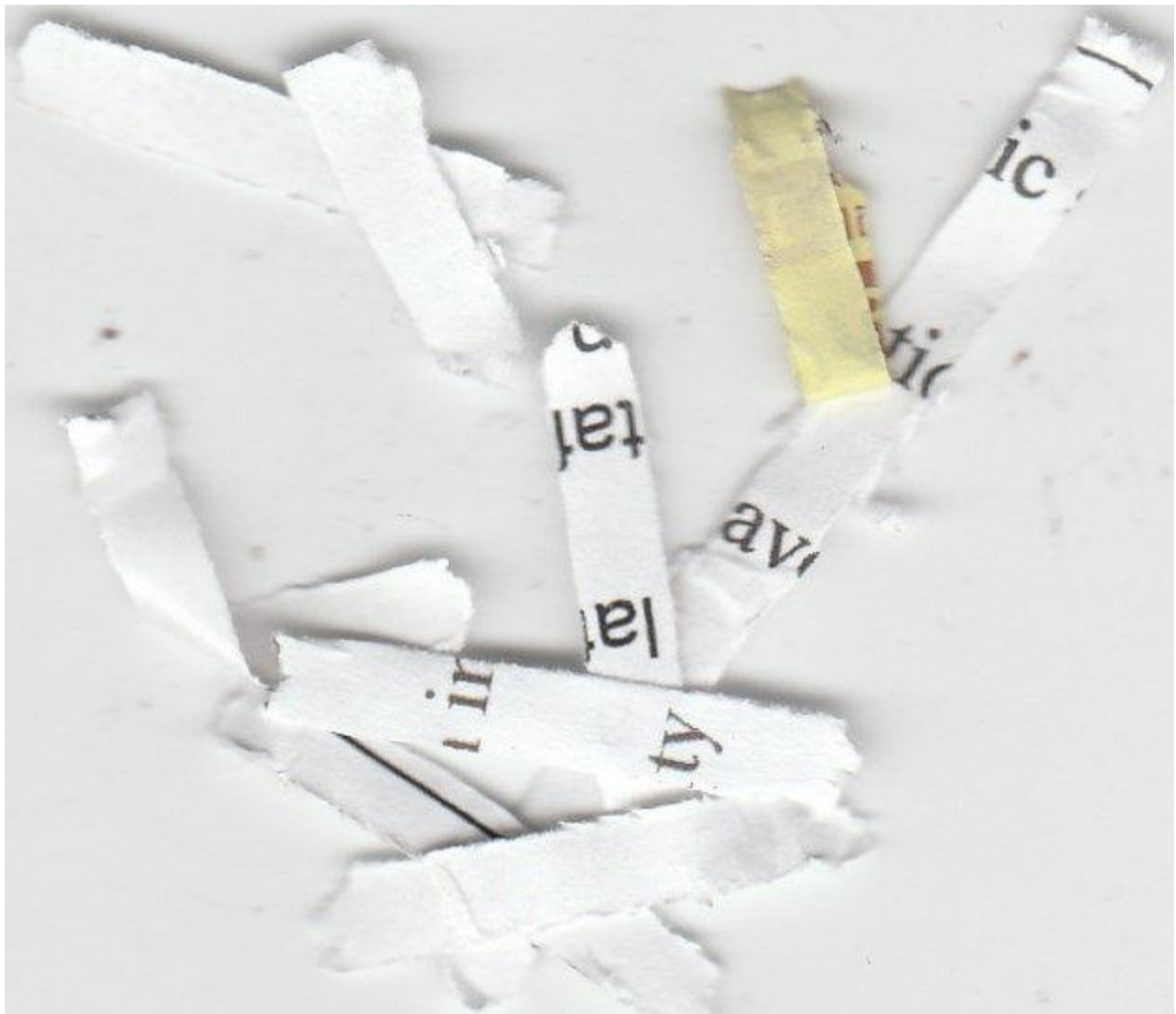
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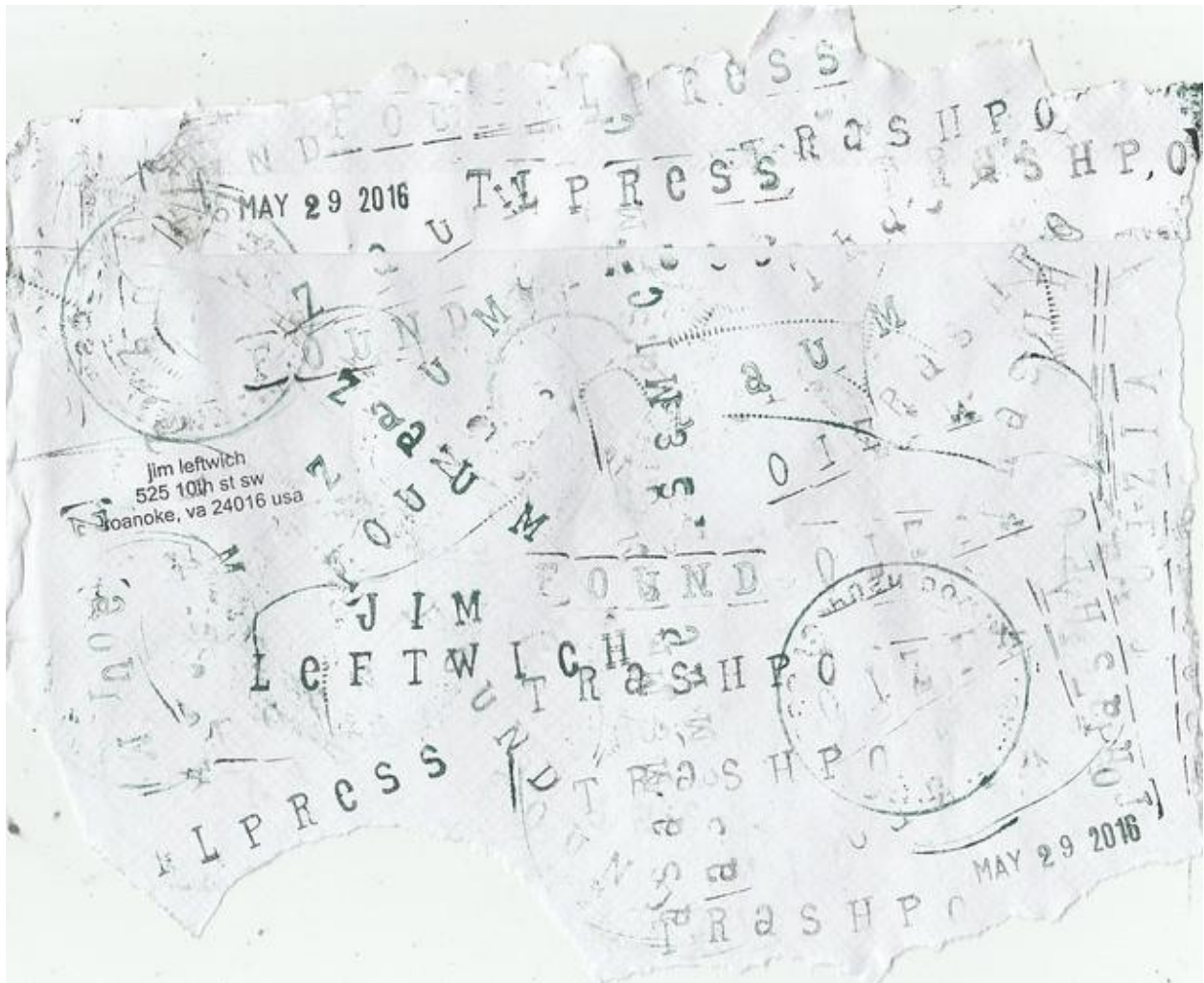
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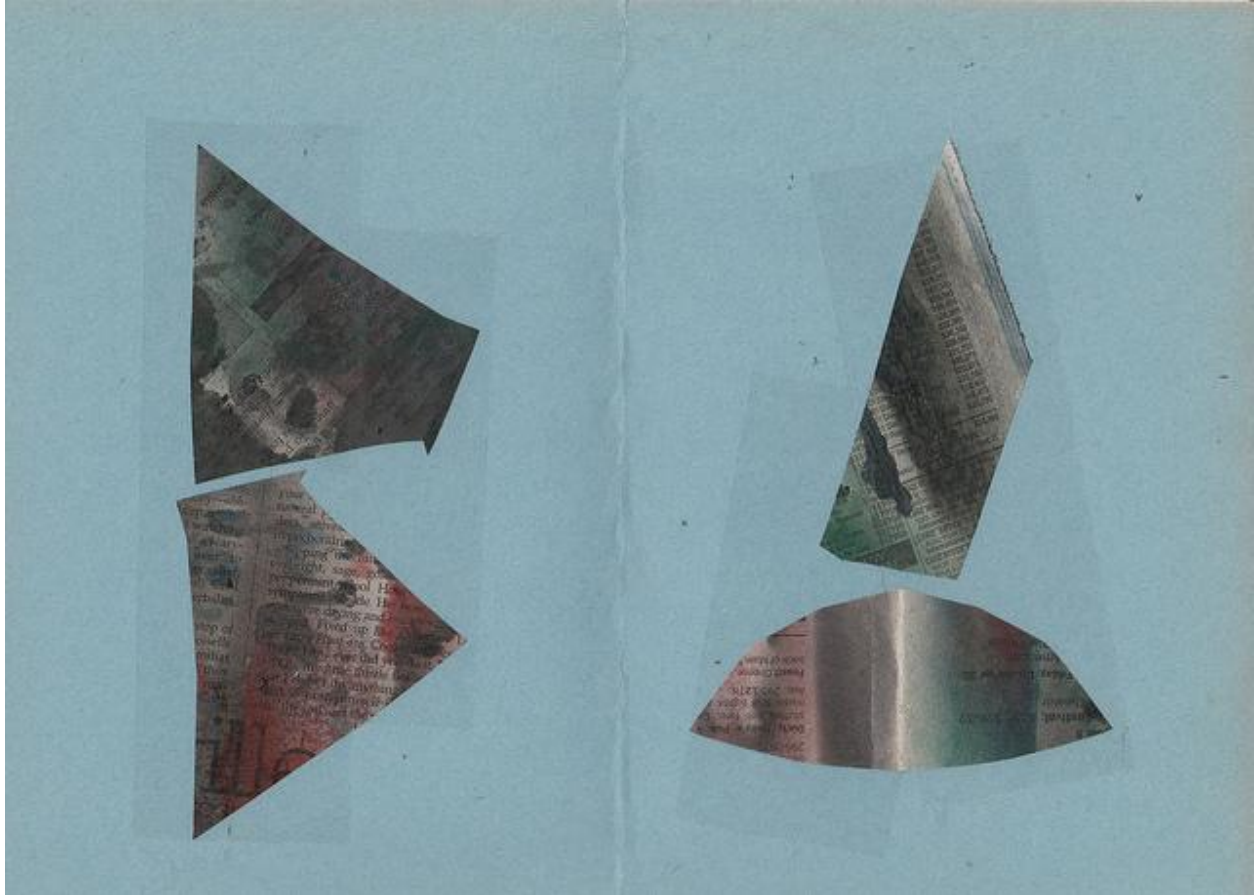
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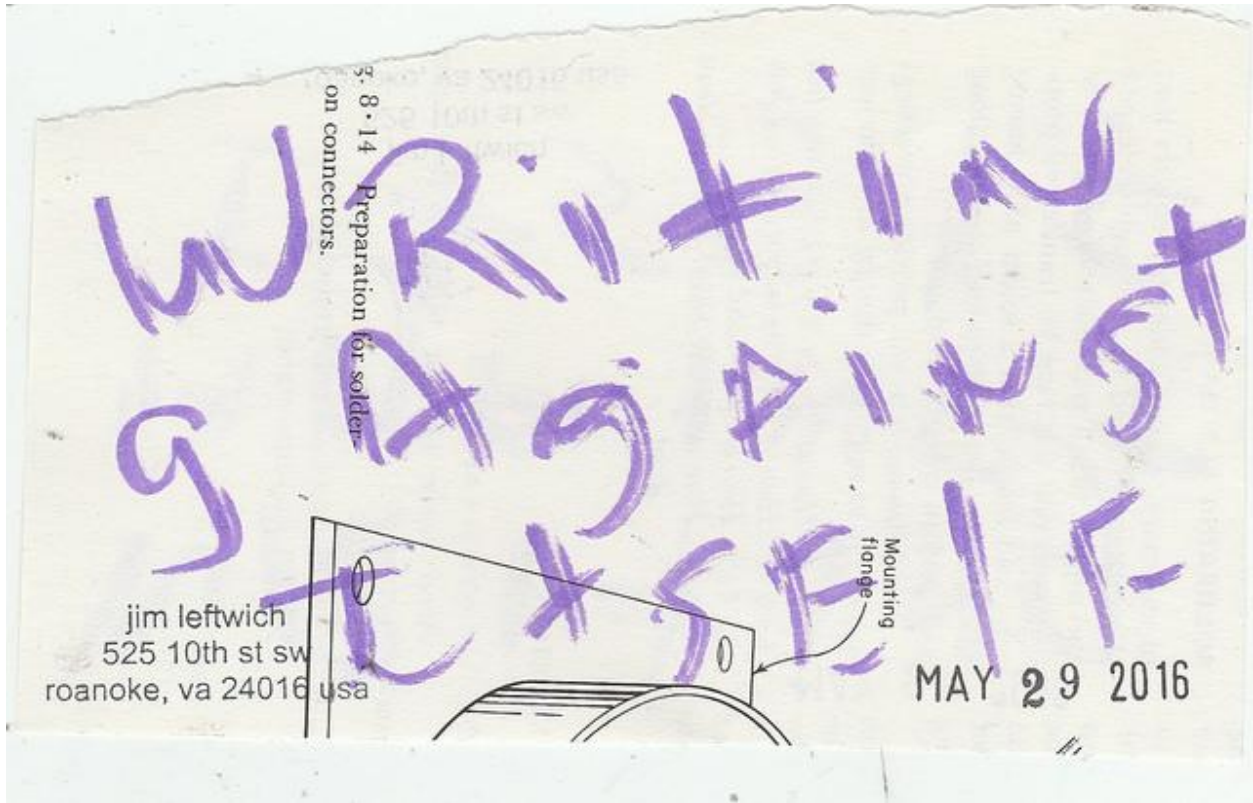
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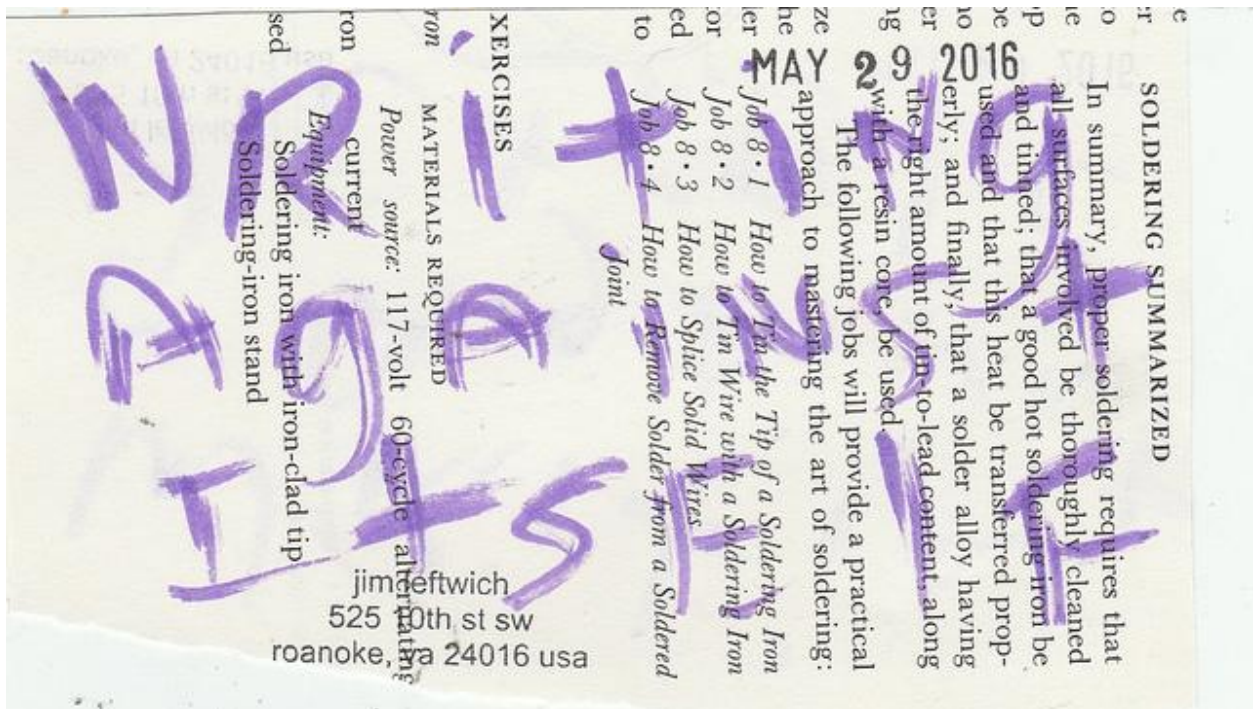
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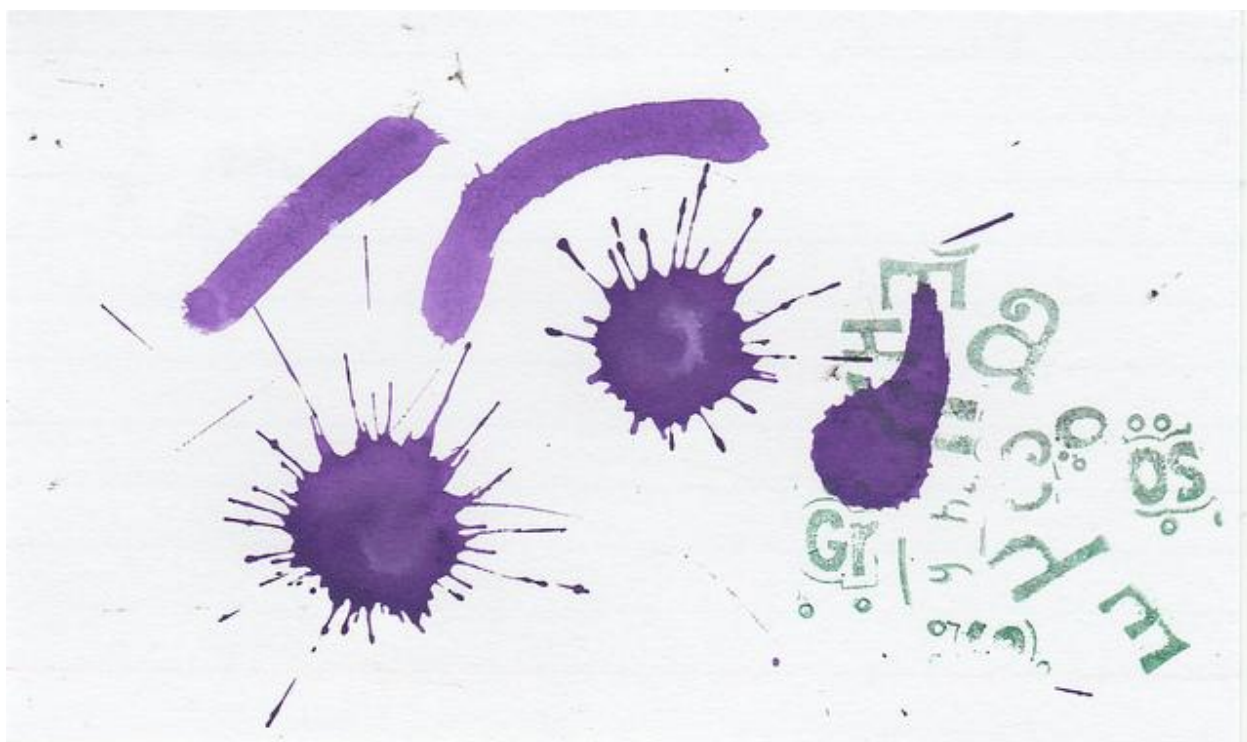
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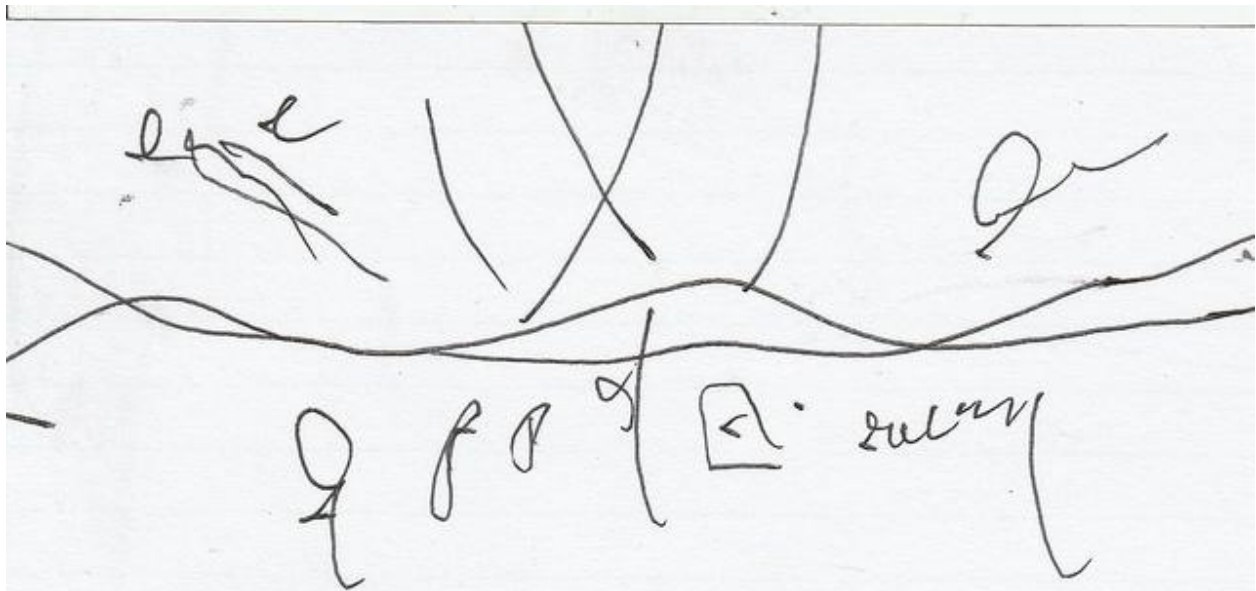
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jim leftwich  
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jim leftwich  
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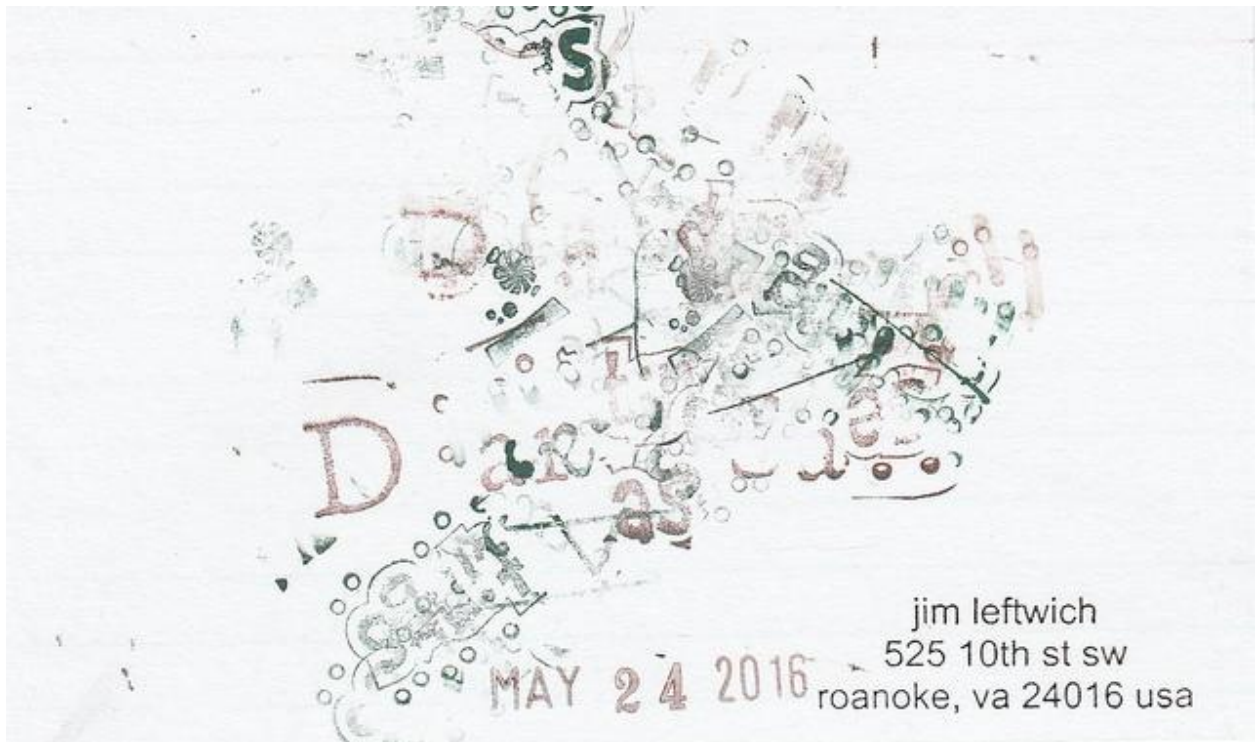
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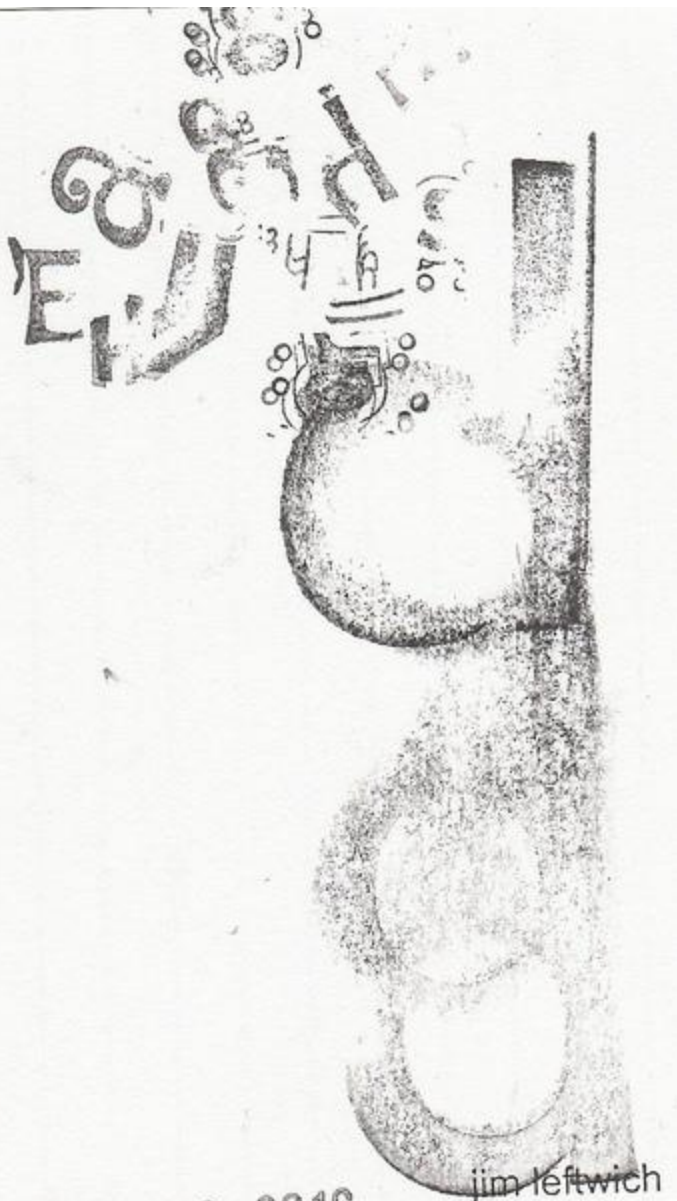
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Jim leftwich  
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Benedikt Livshits: Your struggle is superficial. You are struggling with separate parts of speech and are not even trying to penetrate beyond the plane of etymological categories... You don't even want to see in a grammatical sentence only the external form of logical reasoning. All the arrows which you are aiming at the traditional syntax are missing the mark. Despite your innovations, the connection of the logical subject with the predicate remains firm, for from the viewpoint of this connection, it makes no difference by which part of speech the aspects of logical reasoning are expressed.

Marinetti: Are you denying the possibility of shattering the syntax?

Benedikt Livshits: Not at all. We are only asserting that by those means which you, the Italian futurists, are limiting yourselves to, one cannot achieve anything.

|||||

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# Vladimir Markov, Russian Futurism: A History

On the other hand, Kruchenykh seems in Sadok sudei II to have adopted completely the new, abstract or semiabstract manner. His poems, printed under the general tide "Myatezh v snegu" ("Rebellion in Snow") and subtitled 'Words with Someone Else's Bellies,' begin with four and a half lines of words, invented, distorted, or, sometimes, taken from the existing Russian lexicon, all printed without punctuation (except a comma after the first word).<sup>32</sup> The next poem is vertical in that nearly every word occupies a separate line, there being almost no logical connection between them. In one poem, several lines end in capital vowel letters which are not parts of words. Much of Sadok' sudei II's space is given to Guro's prose which, after her death, was to become part of her *The Baby Camels of the Sky*. Her sister, E. Nizen, is represented by one prose work, "Pyatna" ("Spots"), built on a stream-of-consciousness technique. A curious finale to the book are the two poems written by a thirteen-year-old girl, Militsa, from the Ukraine. Khlebnikov virtually forced the editors to print these and even withdrew one of his own' poems to give space to the girl. These examples of authentic primitivism must have appealed to him, but even dearer to his nationalistic heart must have been the beginning of the first of the poems:

I want to die,  
And in Russian soil  
They will bury me.  
I'll never study French,  
I won't look into a German book.

[illegible]

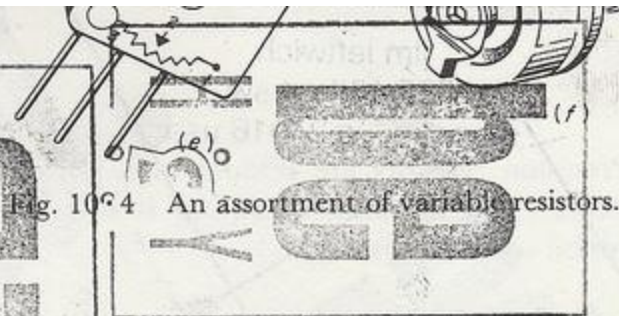


Fig. 10-4 An assortment of variable resistors.

the minimum and maximum resistance limits. They also have power, or wattage ratings. Resistance variation can be obtained by an operator by turning a knob, or the adjustment may be made with the use of a screwdriver. The volume control in a radio receiver is an example of a variable resistor in use.

A variable resistor used primarily to control current is identified as a *rheostat*. A variable resistor used in a voltage divider network, where its main function is to control voltage output, is known as a *potentiometer*.

#### TAPPED RESISTORS

A resistor similar to that shown in Fig. 10-4b, but whose midconnection is not

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## W Sound

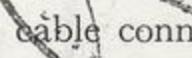


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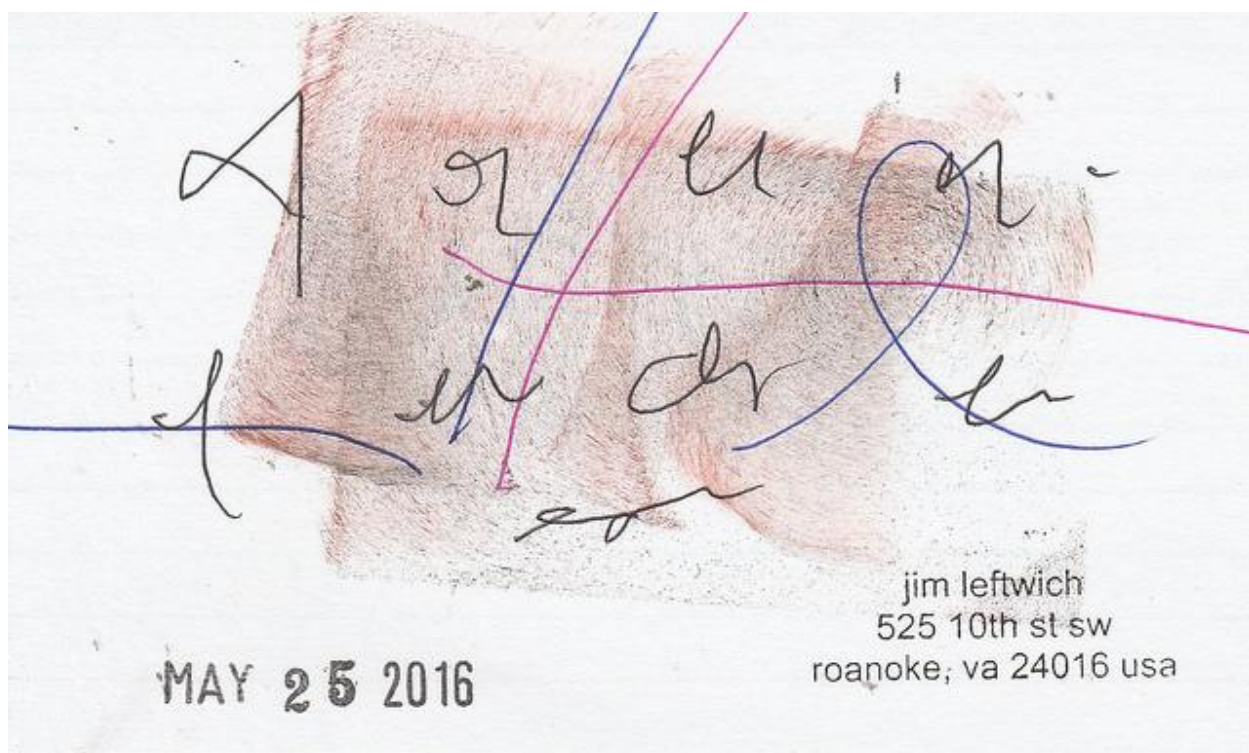
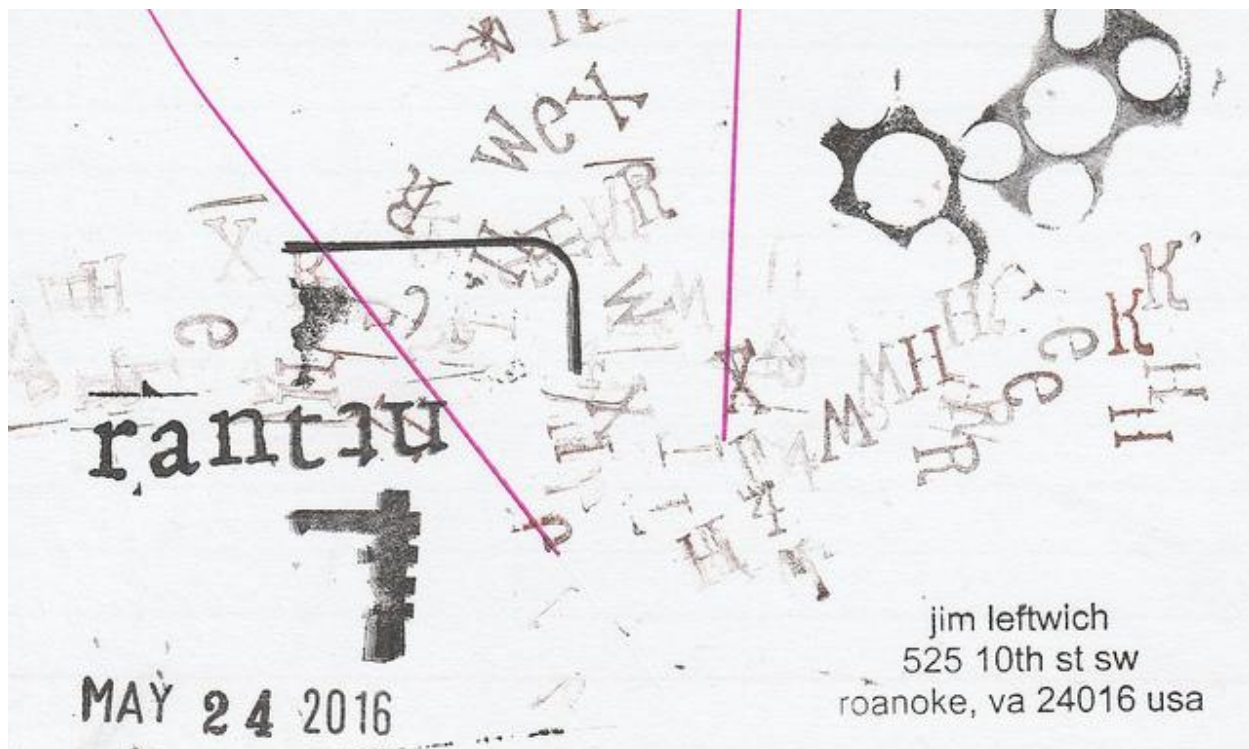
SOLDERING ON CONNECTORS



**SOLDERING ON CONNECTOR**

Some cable connectors employ solder joints which are the rear end of the contact.

25 24016 USA.





## Short I Sound

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C K I S K

Jim Leftwich  
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MAY 19 2016

jim leftwich  
525 10th st sw  
roanoke, va 24016 usa

cases critical inspection is required to  
a faulty soldered joint. Compare the  
ations of Figs. 8-11 and 8-12. The  
ving factors contribute to a poor solder  
(1) blowing to quickly cool a hot joint,  
ting in too rapid solidifying of the molten  
er; (2) improper transfer of heat or the  
of sufficient heat; (3) disturbing or  
ing a soldered joint before the solder  
difies; (4) a dirty or oxidized surface prior  
the application of the solder; (5) insuffi-  
nt flux; and (6) the use of an untinned or  
properly kept soldering-iron tip.

##### 5 DAMAGE BY HEAT

The high temperatures developed by  
soldering irons can damage the insulation of  
wires or render delicate component parts  
useless. Proper heat application and timing  
can prevent the heat from running up the  
wire conductor and thus prevent damage to  
the insulation. However, the protection of

1. We ceased to regret to endow words with content on the basis of their graphic and phonic characteristics of word formation and word pronunciation according to grammatical rules, since we have begun to individual caprice, we reject normal orthography.
5. We modify nouns not only with adjectives in letters only vectors of speech. We loosened up syntax.
2. We statics.
3. Through us the role of prefixes and ofives (as was usual) and the graphic flourishes of creative expectation.
- b. considering handwriting before us), but also with other parts of speech, as well as with individual suffixes was fully realized.
4. In the name of the freedom of letters and numbers:
  - a. considering as an inseparable punctuation marks, which for the first time brought part of the work into a component of the poetic impulse.
  - c. and therefore, having published), as well as the middle and the inverse rhyme (Mayakovsky), have been its justification.
11. We believe the word to be a creator of method in Moscow "hand-lettered" (autographic) books.
6. We abolished right to the fore the role of the verbal mass and made it perceivable.
7. We understand, smell.
8. We shattered rhythms. Replaced by new themes: superfluousness, meaningless insignificance are celebrated by us.
13. We despise glossiness, and the secret of poetry; instead vowels as time and space (a characteristic of thrust), and consonants as color, Soueikine gave status to the poetic meter of the living conversational word. We stopped it out by us.
10. The richness of a poet's lexicon is us. We are the poet a new free rhythm.
9. The front rhyme (David Burlya; in dying, the new poet looking for meters in textbooks; every motion generates for the poet gives birth to myth, and vice versa.
12. We are enthralled which had no life before of a new life.

1. We decided to regret to endow words with content on the basis of their graphic and phonic characteristics and word formation and word pronunciation according to grammatical rules, since we have begun to individual caprice, we reject normal orthography

5. We modify nouns not only with adjectives in letters only, but also in sounds of speech. We loosened up syntax.

6. We statics. 3. Through us the role of prefixes and of infixes (as in "usuecions" and the graphic flourishes of creative experimentation.

7. Considering handwriting before us), but also with other parts of speech, as well as with individual suffixes was fully realized.

4 In the name of the freedom of letters and numbers: considering as an inseparable punctuation marks, which for the first time brought part of the work into creating a component of the poetic impulse. Can hereafter, having published it), as well as the middle of the inverse rhyme (Mayakovsky), have been in its justification.

1. We believe the word to be a creator of meaning in Moscow" hand-lettered (autographic) books.

6. We abolished for the first time the role of the verbal mass and made it perceivable.

7. We understood, smell. 8. We shattered rhythms. Khlebnikov by new themes superfluousness, meaningless insignificance are celebrated by us

13. We despise glossiness, and the secret of poetry; without vowels as time and space (a characteristic of thrust), and consonants as color, so we know Feinlinnikov gave status to the poet of the living conversational word. We stopped looking out by us.

10. The richness of a poet's lexicon is us. We are thought a new free rhythm.

9. The front rhyme (David Burykh in dying, the we new people looking for meters in textbooks; every motion generates for the poet gives birth to myth, and vice versa.

12. We are enthralled which had no life before

1. ceased to regard word formation and word pronunciation according to grammatical rules, since we have begun to see in letters only vectors of speech. We loosened up syntax. . the front rhyme (David Burth in dying, the we new poe0eihness of a poet's lexioe us. We are thoet a new hythm. 13. We despise glessnes, and the secret of pry; 7. Weundersnd, smell.8.We shattrd rhythms. Khlebed b ew 1. We beliee the word to be a creato f mhed in Moscow" In the name of the freedoml letters and nubers: e staticrh us the role of prefixes a of ivs (as was usueions and the graphic flourishes of creative exption. 12.e e enthrallgs which had no lif befeen wople of a e lif. nsidering as an inseparablepunctuation marks, whch for t first time brou part of the work its corrtng a copnent o he poetic impulse. c an herefore, having publuk), as well as the middle d the iverse rhyme (Mayakovsy),have bcon is its stifcatin. hand-lette b. onsidrin handwial before us), but also with other pars of speh, asell as wth individuand suffixes was fy realized. ed (autographic) bks.

6. We bolished h to the fore therole of the verbal mass and mde it perceivale. themes suprflsness, meaninerful insignificance are celebrated buswtandowels as tme and space (a characteristic of thst), and cosonants a olor, soue know feelinnikov gave sus to the poemter of theliving conversational word. e stopperked outbyus.looking for meters in textbooks; eery moon generates for thepord gives th to myth, and vie ver

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## Manifesto in A Trap for Judges (Sadok Sudei) II

1. We ceased to regard word formation and word pronunciation according to grammatical rules, since we have begun to see in letters only vectors of speech. We loosened up syntax.
2. We started to endow words with content on the basis of their graphic and phonic characteristics.
3. Through us the role of prefixes and suffixes was fully realized.

4. In the name of the freedom of individual caprice, we reject normal orthography.
5. We modify nouns not only with adjectives (as was usual before us), but also with other parts of speech, as well as with individual letters and numbers:
  - a. considering as an inseparable part of the work its corrections and the graphic flourishes of creative expectation.
  - b. considering handwriting a component of the poetic impulse.
  - c. and therefore, having published in Moscow "hand-lettered" (autographic) books.
6. We abolished punctuation marks, which for the first time brought to the fore the role of the verbal mass and made it perceivable.
7. We understand vowels as time and space (a characteristic of thrust), and consonants as color, sound, smell.
8. We shattered rhythms. Khlebnikov gave status to the poetic meter of the living conversational word. We stopped looking for meters in textbooks; every motion generates for the poet a new free rhythm.
9. The front rhyme (David Burliuk), as well as the middle and the inverse rhyme (Mayakovsky), have been worked out by us.
10. The richness of a poet's lexicon is its justification.
11. We believe the word to be a creator of myth; in dying, the word gives birth to myth, and vice versa.
12. We are enthralled by new themes: superfluousness, meaninglessness, and the secret of powerful insignificance are celebrated by us.
13. We despise glory; we know feelings which had no life before us. We are the new people of a new life.

DAVID BURLIUK, ELENA GURO, NICHOLAS BURLIUK, VLADIMIR MAYAKOVSKY,  
KATHERINE NIZEN, VICTOR KHEBNIKOV, BENEDICT LIVSHITS, A. KRUCHENYKH

|||||

VASILISK GNEDOV  
DEATH TO ART (1913)  
improvisations on  
translations by  
Alex Cigale

Death To Art

Dea/tl;h l'To[ ][A[]\rt

D-e=\a[]t]h\ ]\T;'o A,.,rt

Moanings

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Moal;n']\imn'gpsp

M-o=]\a[]n,.i/, 'n';gs

Goating

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Go,'a,t'i,n[]\g'

G/o./a\ti;l'ng

Goatly

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Go'[a't[l;y;

Go,a't,l'y'

Chicadeelia

Ch,ic;a'd\]e\e-l'-i-a

Ch-i'c-'a'a'd,ee\l-i\

Mosses-Soundanger

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M'o,'s,\spes---\S-o'['[u[n'[d]/[/]a]/n,g/er

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Missingness

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Robcat

R]o]]]b]c]a]t  
R'ob''c'a't''

Tarling

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Th.\\un\\d.\\er\\li\\n\\g\  
T/h[u[n[d//[e[[r[l[/i[/[/[ng

Thought-tub.

Th,.o/u,.g/.h/, .t//-/t,.u/b.  
Th;'ou';g'h;'t';-;tu';b';.

Booboo Sadity

Bo;o,b;,,,oo; ,;S;a,d;i;t,y  
Bo',o'bo',o', 'S'a,'d,i,t'y,  
'B;o\o;\b;\oo\ \S;a\d;\i;\t;\y  
B-o'o-b'oo'- 'S-'-a'dit'-y

Booboo. Booboo. Booboo.

B,oxo,xb,xo,ox.,x ,Bxoxob,xo,ox.,x ,Boxo,xb,oo.

Bz,zoo,zbzo,zo., ,z,zBoozb,ozo., zBz,ozoz,bz,ozzoz.

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Singy

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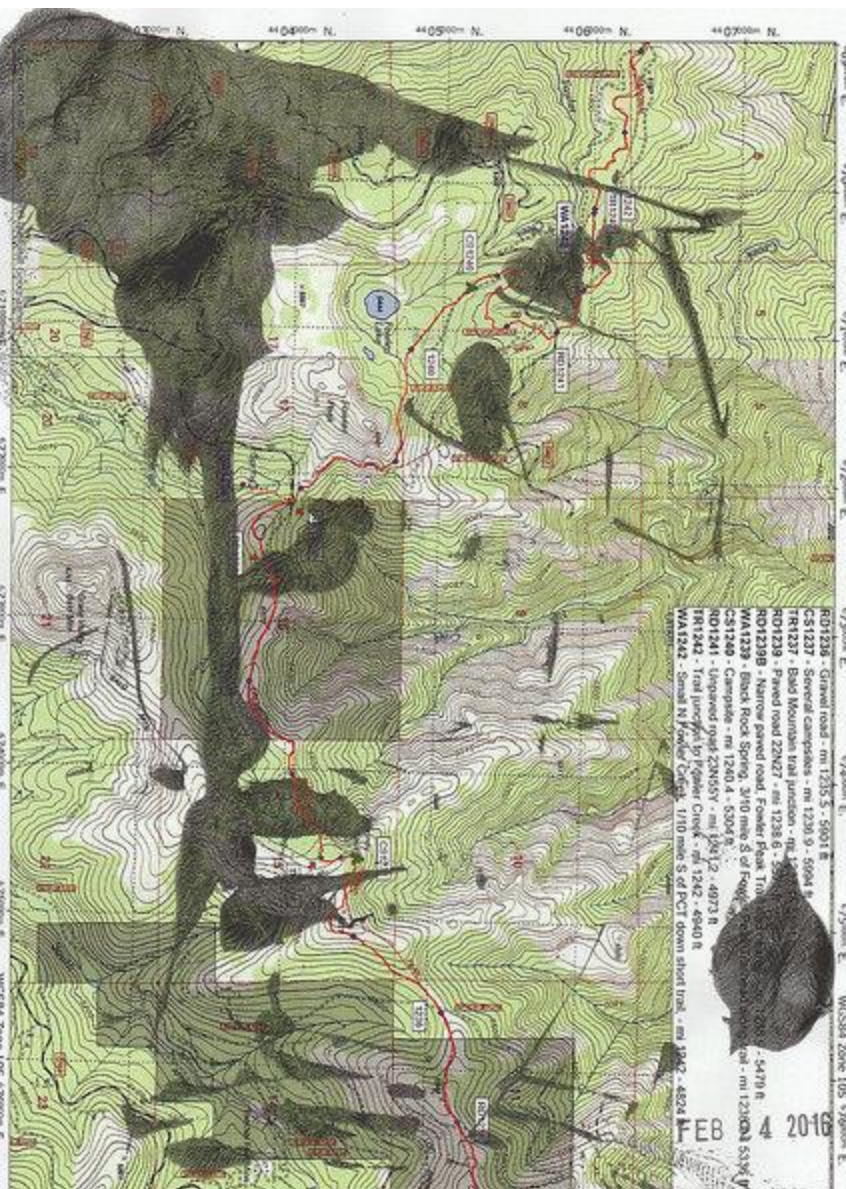
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FEB 24 2016

contour interval 40 & 50 feet  
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ROBINSON, VA 24016 USA



TRAS IPO

72 Point

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48 Point

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18 Point

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FEB 25 2016  
JIM LEFTWICH  
529 10th st sw  
ROANOKE, VA 24016 USA





TSUVWXYzaio

36 Point

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18 Point

ABCDEFGHIJKLM TSUVWXYZ&!?

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# Guest Check

| SERVER    | TABLE | GUESTS | CHECK NUMBER |
|-----------|-------|--------|--------------|
| Chub      | 10    | 2      | 4566-45      |
| Xcrackers |       |        |              |
| Greets    |       |        |              |
| Xcrackers |       |        |              |

Iced Tea

KORE  
924-82

# Guest Check

| SERVER        | TABLE | GUESTS | CHECK NUMBER |
|---------------|-------|--------|--------------|
| CURO-OR       |       |        | 4566-40      |
| CHX p SUB     |       |        |              |
| 2 Diet Bottle |       |        |              |

JUN 03 2016

Cash  
#321  
TOTAL 109  
TAX 1031

TOTAL 6888  
TAX 46

Jim leftwich  
525 10th st sw  
roanoke, va 24016 usa

# Guest Check

| SERVER    | TABLE | GUESTS | CHECK NUMBER |
|-----------|-------|--------|--------------|
| Chub      |       |        | 4566-45      |
| Xcrackers |       |        |              |
| Greets    |       |        |              |
| Xcrackers |       |        |              |

Chub  
Xcrackers  
Greets  
Xcrackers

456



English

1714

068290

IKLM

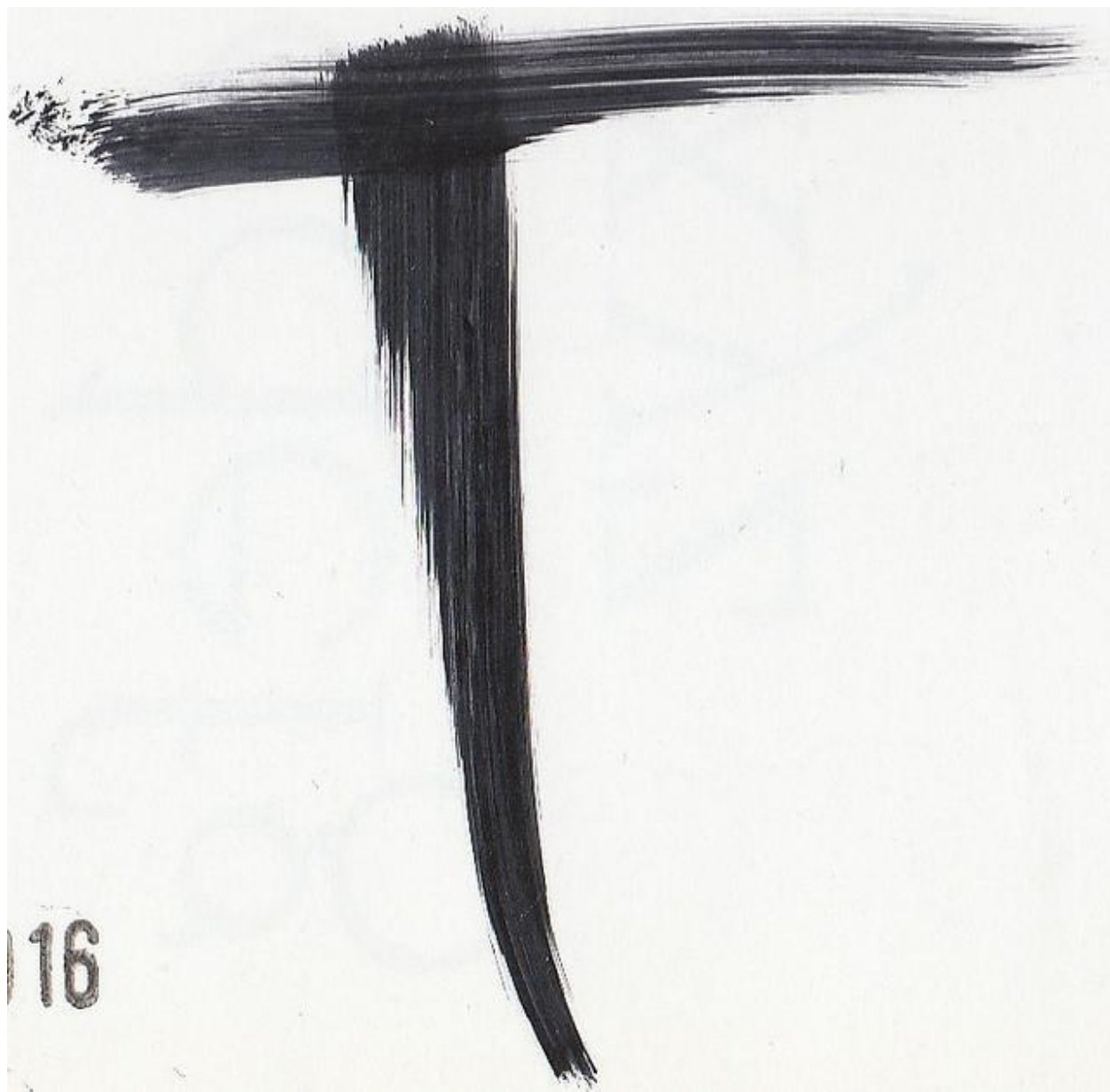
CALLIGR





jim leftwich  
525 10th st sw  
roanoke, va 24016 usa

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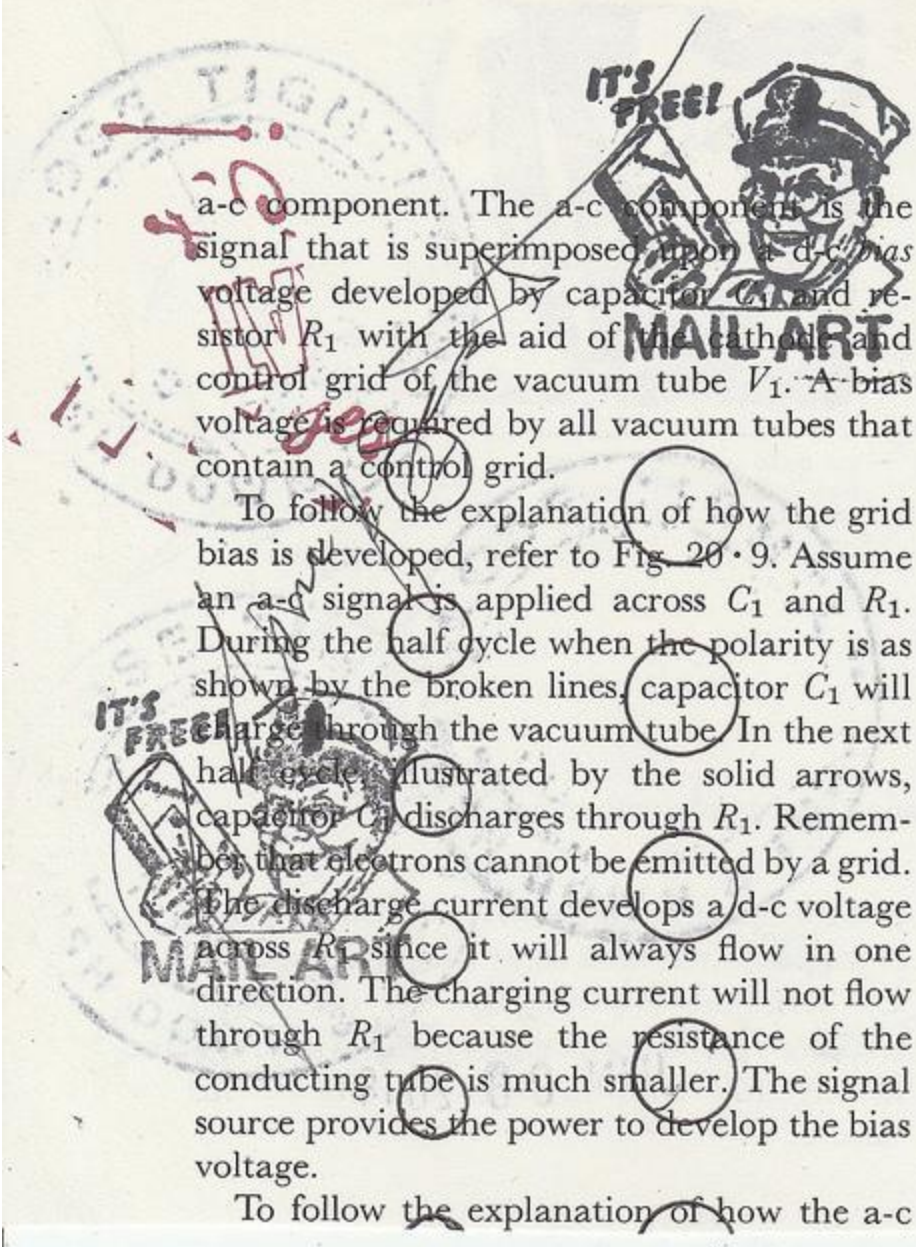


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jim leftwich  
525 10th st sw  
roanoke, va 24016 usa







a-c component. The a-c component is the signal that is superimposed upon a d-c bias voltage developed by capacitor  $C_1$  and resistor  $R_1$  with the aid of the cathode and control grid of the vacuum tube  $V_1$ . A bias voltage is required by all vacuum tubes that contain a control grid.

To follow the explanation of how the grid bias is developed, refer to Fig. 20-9. Assume an a-c signal is applied across  $C_1$  and  $R_1$ . During the half cycle when the polarity is as shown by the broken lines, capacitor  $C_1$  will charge through the vacuum tube. In the next half cycle, illustrated by the solid arrows, capacitor  $C_1$  discharges through  $R_1$ . Remember that electrons cannot be emitted by a grid. The discharge current develops a d-c voltage across  $R_1$  since it will always flow in one direction. The charging current will not flow through  $R_1$  because the resistance of the conducting tube is much smaller. The signal source provides the power to develop the bias voltage.

To follow the explanation of how the a-c

The circuit breaker has the same function as a fuse. However, in a circuit breaker there is no element to melt. The circuit is broken by the separation of two or more contacts when an overload causes a heat-sensitive metal in the circuit breaker to bend. This

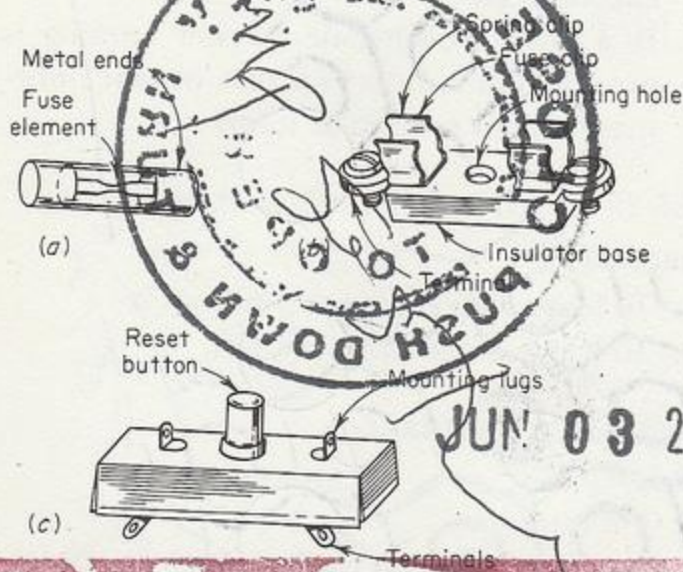


Fig. 17-11 Fuse and circuit breaker. (a) Fuse. (b) Fuse block. (c) Circuit breaker.

JUN 3 1916



CRO-MAGNON MAN

*Jim Leftwich*

Jim Leftwich  
525 10th st sw  
roanoke, va 24016 usa

## Cro-Magnon man

**critical altitude** \kri-t-i-kəl-tā-t(y)ūd\

AERONAUTICS. The height above the earth's surface at which a plane's engine ceases to operate efficiently.

Below CRITICAL ALTITUDE a supercharger can maintain in the intake manifold a pressure equal to that existing when the engine is at sea level.

**critical angle** \kri-t-i-kəl-āng-gul\

PHYSICS. The angle of incidence (the angle between the light ray and a line perpendicular to the surface between the two substances) at which total reflection of all the light takes place as light passes from a denser transparent substance into another.

The CRITICAL ANGLE for light to air means about 48 degrees.

**critical mass** \kri-t-i-kəl-mās\

PHYSICS. The smallest amount of fissionable material that is capable of sustaining a chain reaction without the aid of external sources of neutrons.

When a mass of fissionable material is assembled in a shape that will produce a chain reaction from production of cause-and-effect.

**critical pressure** \kri-t-i-kəl-prē-shŭr\

PHYSICS. The pressure necessary to liquefy a gas at its critical temperature.

The critical pressure of carbon dioxide is 31.1 atmospheres at room temperature.

**critical temperature** \kri-t-i-kəl-tem-pə-rē-chŭr\

PHYSICS. The temperature at which a gas is liquefied by pressure.

When a gas is cooled to its CRITICAL TEMPERATURE it can be turned to liquid by any amount of pressure.

**critical volume** \kri-t-i-kəl-vō-lŭm\

PHYSICS. The volume of a gas at its critical temperature and critical pressure.

Avogadro's law does not apply to CRITICAL VOLUME.

**Cro-Magnon man** \kro-mag-nŏn-'man\

ZOOLOGY. A prehistoric race of man that lived in Europe during the retreating phase of the last ice age.

Paintings, tools, and skeletal remains of CRO-MAGNON MAN have been found in caves in France.

cycles of the signal have contributed to the development of a negative 4-volt bias voltage (Fig. 20-102). The output voltage of the signal generator has a 3-volt peak, or 6 volts peak to peak (Fig. 20-103). When the a-c is placed on top of the d-c (Fig. 20-104) the result is a fluctuating d-c voltage (Fig. 20-104). The resulting voltage is d-c because

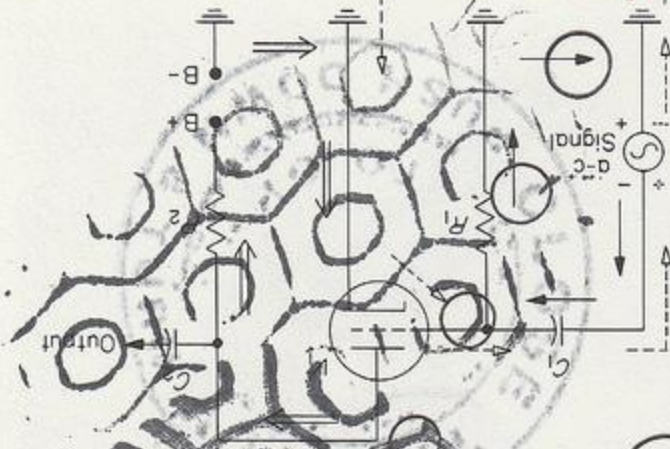
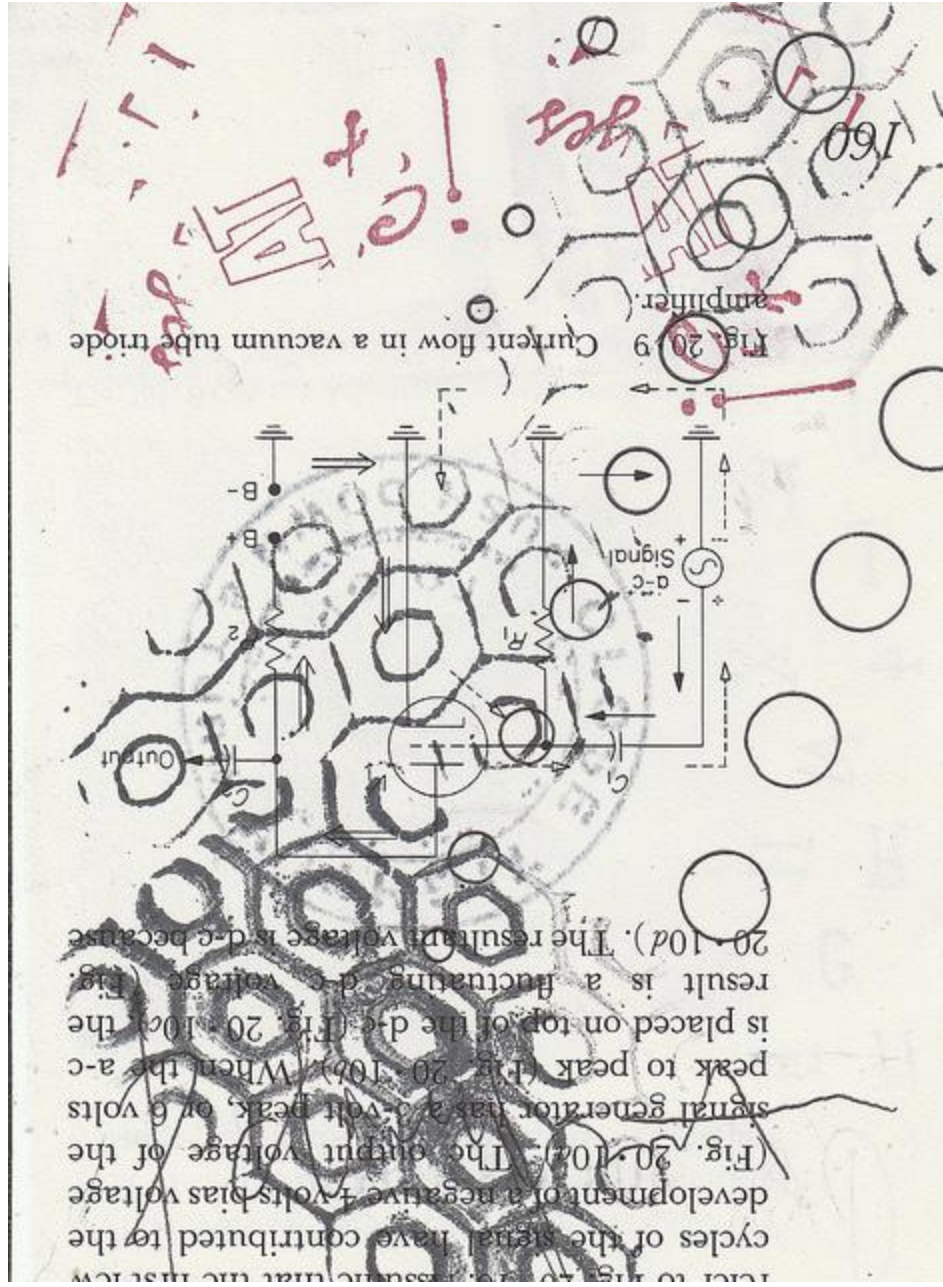
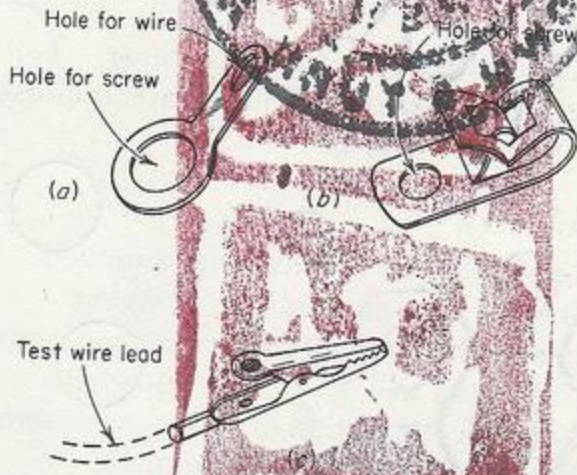


Fig. 20-9 Current flow in a vacuum tube triode amplifier.



he chassis. In order to do this insulators of different types and forms are available. Three such insulating aids are illustrated in Fig. 17-12. The porcelain standoff mounting support is threaded at both ends. The ground nut is made of rubber. It is also used to protect wires or cables that pass through a metal plate. The fiber shoulder washer is a simple



17-13 Wire-connection aids. (a) Terminal lug. (b) Fahnestock clip. (c) Alligator clip.

unit that allows for centering a screw through a hole in a metal chassis, thus avoiding contact between the screw and the metal chassis.

#### WIRE CONNECTION AIDS

Wire leads are normally soldered into a circuit. For this, various types of terminals are employed, as covered in Chap. 9. A single terminal is illustrated in Fig. 17-13a and is referred to as a *solder lug*. It is used as a tie point between a wire and a screw terminal.

The *Fahnestock clip* shown in Fig. 17-13b is used when a temporary tie point for wires is needed. Wires are held in place by spring pressure.

Test wire leads often terminate with an *alligator clip*, shown in Fig. 17-13c. This allows

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P. D. Ouspensky  
from Tertium Organum

Sensing lines only, the plane being will not sense them as we do. First of all, he will see no angle. It is extremely easy for us to verify this by experiment. If we will hold before our eyes two matches, inclined one to the other in a horizontal plane, then we shall see one line. To see the angle we shall have to look from above. The two-dimensional being cannot look from above and therefore cannot see the angle. But measuring the distance between the lines of different "solids" of his world, the two-dimensional being will come continually in contact with the angle, and he will regard it as a strange property of the line, which is sometimes manifest and sometimes is not. That is, he will refer the angle to time; he will regard it as a temporary, evanescent phenomenon, a change in the state of a "solid," or as motion. It is difficult for us to understand this. It is difficult to imagine how the angle can be regarded as motion. But it must be absolutely so, and cannot be otherwise. If we try to represent to ourselves how the plane being studies the square, then certainly we shall find that for the plane being the square will be a moving body. Let us imagine that the plane being is opposite one of the angles of the square. He does not see the angle—before him is a line, but a line possessing very curious properties. Approaching this line, the two-dimensional being observes that a strange thing is happening to the line. One point remains in the same position, and other points are withdrawing back from both sides. We repeat, that the two-dimensional being has no idea of an angle. Apparently the

line remains the same as it was, yet something is happening to it, without a doubt. The plane being will say that the line is moving, but so rapidly as to be imperceptible to sight. If the plane being goes away from the angle and follows along a side of the square, then the side will become immobile. When he comes to the angle, he will notice the motion again. After going around the square several times, he will establish the fact of regular, periodical motions of the line. Quite probably in the mind of the plane being the square will assume the form of a body possessing the property of periodical motions, invisible to the eye, but producing definite physical effects (molecular motion)—or it will remain there as a perception of periodical moments of rest and motion in one complex line, and still more probably it will seem to be a rotating body.

Quite possibly the plane being will regard the angle as his own subjective perception, and will doubt whether any objective reality corresponds to this subjective perception. Nevertheless he will reflect that if there is action, yielding to measurement, so must there be the cause of it, consisting in the change of the state of the line, i.e., in motion.

The lines visible to the plane being he may call matter, and the angles—motion. That is, he may call the broken line with an angle, moving matter. And truly to him such a line by reason of its properties will be quite analogous to matter in motion.

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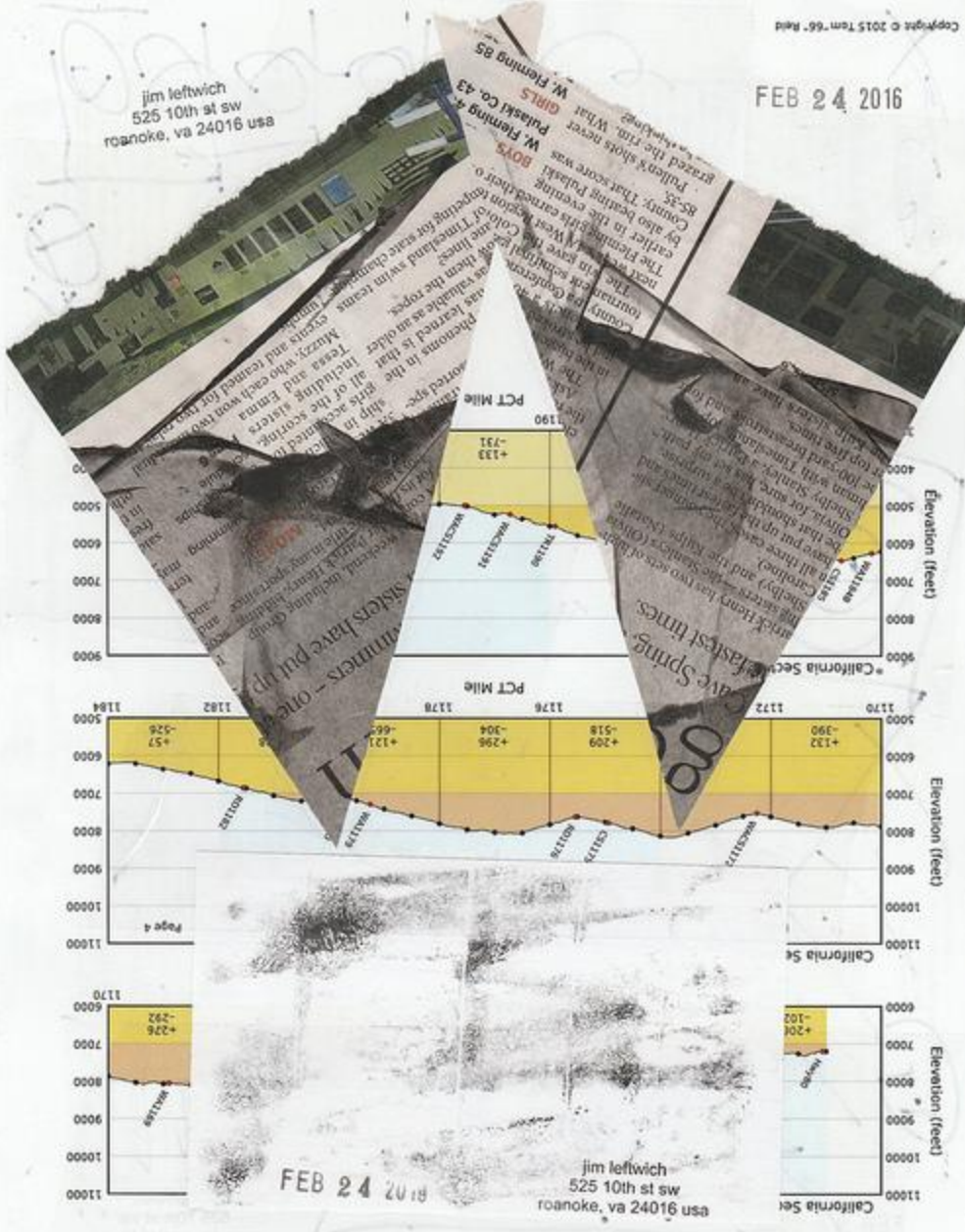
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FEB 24 2016

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roanoke, va 24016 usa





Torino

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36 Point

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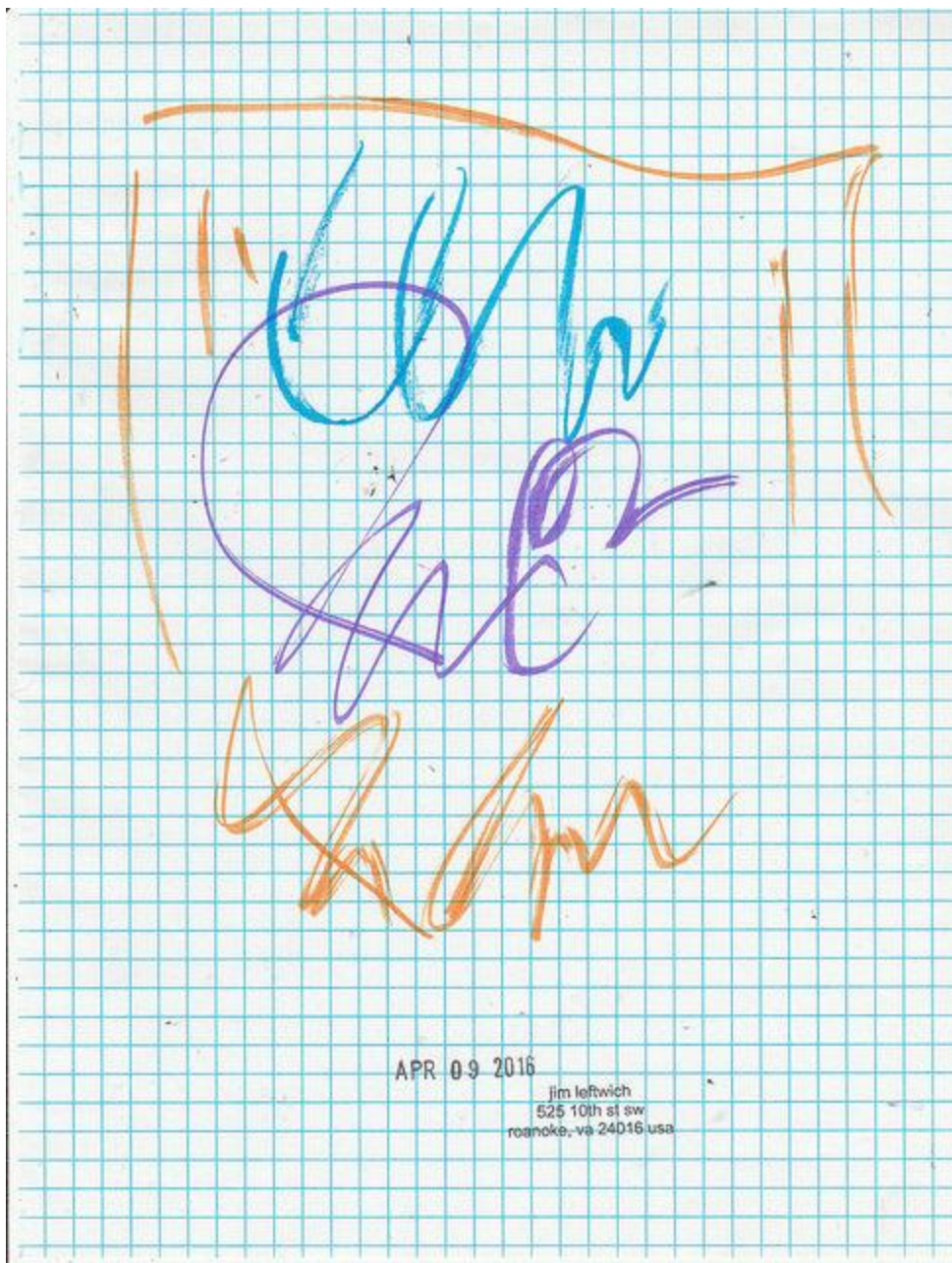
18 Point

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FEB 25 2016

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APR 09 2016

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